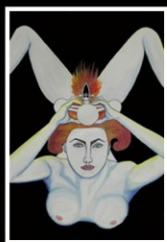


THE FOUR QUARTERS



Jon Lange

THE FOUR QUARTERS

**An introduction to the magical universe of the
Thelemic magician, including a painting for each
quarter, with a brief commentary thereon.**

**Third Edition
Revised and Enlarged**

Jon Lange

**KERYGMA PRESS
2020**

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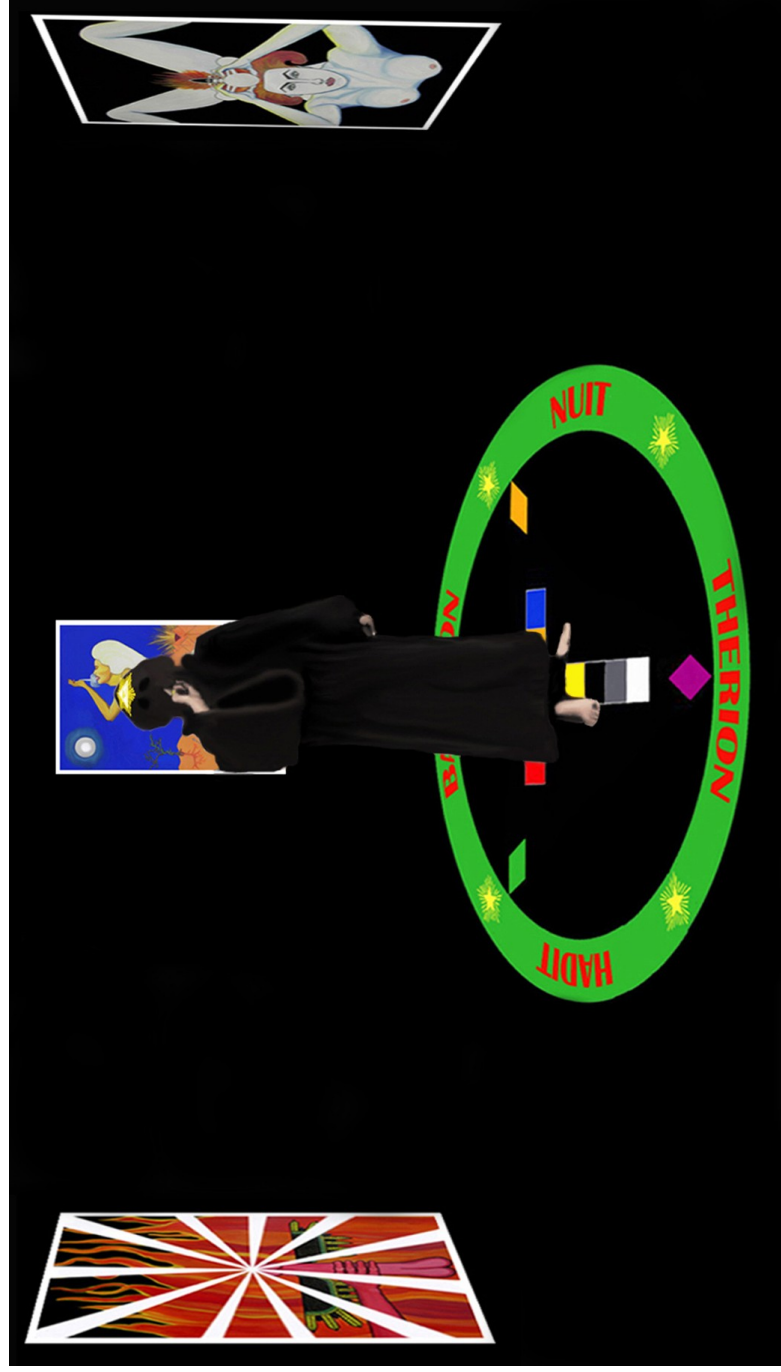
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DEDICATION

**This book is offered to all those working with the 93 Current,
in the hope that it may serve some practical use.**



FRONTISPIECE: The Magician, standing in the centre of his magick circle, in the sign of Hoor-paar-kraat. He faces East (Air), with South (Fire) to his right, North (Earth) to his left, and West (Water) behind him.

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Foreword

This is a republication of a pamphlet originally issued privately in 1994 under my assumed magical name. The essays form part of a commentary on a set of paintings which were based on some visions received when working with the 93 Current over a period of ten years or so. They are drawn from experience and are an attempt to articulate what was purely visual in order to put them into a context where they can be understood by anyone, not just those working with the current.

The essays have been reproduced faithfully with only a few changes. I have also added an introduction to convey how the paintings came about, demonstrating they are not based on a personal whim, nor the aberrations of a diseased mind for that matter, but are the result of working with one of the most powerful currents available to mankind. Anyone wishing to align himself with this current would do well to study the brief commentary and meditate on the images, perhaps in a ritual setting. For this reason I have provided a revised version of the banishing ritual. Hopefully others will find it as effective as I have. Also included are a table of references for each quarter with some practical hints on designing your own magick circle. (See the appendices, pp. 55 & 57.)

When originally published in a limited edition the pamphlet contained plates of all four paintings. These were placed at the back and unfortunately were in black and white. This was for the sole reason of cutting costs; it would have proven prohibitively expensive to reproduce them in colour. Nor could I justify the exorbitant cover price to recoup such an outlay. I was never happy with this compromise as I felt greyscale did not do the paintings full justice. They are now reproduced here in full colour in their rightful place next to each essay.

**Jon Lange
Winter 2015**

Note: All queries can be directed to the author via Twitter; @jonlange93.

ADDITIONAL NOTE TO THE REVISED EDITION

Little has been added to this revised edition except the inclusion of some plates at the end of the volume to complement the essays as it was felt these needed enhancing visually so that it may assist the reader, especially when we consider we are dealing with an abstruse science that still seems to baffle some people who may not be familiar with some of the recondite terms used here in the essays. The additional plates should be seen as nothing more than extensions on those essays which in themselves are merely meditations designed to help the reader form a chain of thoughts by way of association relevant to each quarter.

The essays have been practically left as they are as it was thought in their conciseness nothing else needed to be added, apart from a few additional notes to point the reader in the right direction.

Introduction

Anybody taking up the practice of magick first has to know and understand his position in the universe. He should come to recognise that he is the centre of his own universe and the world beyond the confines of his material body is simply an extension of this same universe. It is nothing more than the old adage of 'That which is above is like unto that which is below.' Or rather, 'That which is within is also without,' for the microcosm reflects the macrocosm, and vice versa. Once this is understood then is it possible to appreciate with greater clarity how magick works, for that which we do in our own universes affects that which happens in the outer universe.

But first we have to set up categories and limits so that there is agreement between the two. The magician does this by limiting his personal universe to a circle. In our art it is called the Magick Circle, and it is from here where he performs most of his rites. He does not necessarily need to draw a physical circle around himself, but merely define a limit which represents his own personal space. It is the intent here that is important. Simply drawing with a wand or outstretched finger and imagining a line of light extending from it and hanging in the air as he proceeds round in a circular fashion is sufficient. However, most magicians prefer to have a visible, physical circle on the ground. (See the frontispiece for an example and also Appendix 2.)¹ This circle is of primary importance for it means there is a boundary between him and the rest of the world. It also acts as a barrier for he does not wish the outer world to intrude on his inner space when he is

¹ See also Plate 2 for a diagrammatic layout.

working. As soon as he steps into this circle he is saying, 'This is my space. I rule this space; it is where I have the centre of my being.' And likewise, he is the master of his universe. This affirmation can be declared solemnly silently or loudly. Either does not matter as long as he believes it and understands its importance. By taking up the centre of the circle he identifies himself with the centre of this universe. He now has to recognise and appreciate his orientation in the circle by defining its cardinal points.

These points are known universally as East, South, West and North. In other words, the Four Quarters of magical philosophy. To each quarter is assigned a set of attributions, the sum of which collectively constitutes the entire universe, so that all that pertains to the universe we recognise as existing outside ourselves can be broken down and categorised into four types. These four are subsumed under the philosophical types we know as elements. Everything in the universe can be assigned to any of the four elements, so that the four elements represent the material universe as a whole. Traditionally, Air is assigned to the East. Fire is assigned to the South. Water is assigned to the West. Lastly, Earth is assigned to the North. To understand these attributions we will give a very brief description.

The East, for obvious reasons, is the direction of life, for the sun is seen to rise each morning in that quarter and bring life back to the land. Not so obvious is why Air is assigned to it. As most mammals on this planet breathe air as soon as they are born, air is thus synonymous with life. The cessation of breath is an evident indication of death. In ancient times the sun rising in the east was thought to herald the beginning of not only a new day but also a new life for the sun was seen to be born anew having died the previous night. In the northern hemisphere Fire is attributed to the South because it is from this region the sun reaches its zenith, exposing the earth to its maximum heat, thus forming the hottest part of the day, especially at around midday. Water is assigned to the West for it is the region of moisture and dampness, and is also associated with death for the sun is seen to sink into the western horizon and disappear, thus suggesting its demise. Lastly, Earth is assigned to the North for it is the region of solidity and fixity.

Whichever magical system you use these attributions are universally recognised as such. A pagan will honour the East as the quarter of Air just as much as the thelemic magician. Acceptance of this goes some way towards adopting a system that has been in place for hundreds of years and should never be changed. Even the Chaos magician accepts these attributions, yet it is what is

also assigned to each element that is somewhat dependent on personal choice. I will discuss these later. For the time being it is best to meditate on the elements and the quarters they pertain to, then you will see how each element interrelates with the other. (Consult my little book *A Machine for Inner Space* where I reproduce an old essay on the elements. It is worth reading and is applicable to any system.) Many others things are assigned to the quarters and their respective elements. I give these in Appendix One. (See pp. 55-6.)

When first starting out in magick I was given a magical primer and told that I had to learn all the names of the angels, arch-angels, princes, etc., for each quarter without really understanding why. This primer was based on the old Golden Dawn system established in the nineteenth century by the magician Samuel Liddell MacGregor Mathers who, along with two other Freemasons, founded that order. Yet he had borrowed most of these attributions from anterior sources which were passed down through the likes of Eliphas Levi, the Rosicrucian tradition, etc., and ultimately the Qabalah. Since then this set of correspondences has been in place and used by every magician, even by Aleister Crowley who incorporated it into his system of Thelema, the only difference being that Crowley adopted it and personalised it more in line with the current of Thelema as embodied in the text of the *Book of the Law*. A thelemic magician also adopts this system of classification.

Personally speaking, I think it is far better and more meaningful to a modern magician who does not wish to be lumbered with archaic traditions like that old albatross of the Golden Dawn to use Crowley's. However, I beg to depart from Crowley's attributions slightly; I prefer not to assign an archangel to each quarter in the Banishing Ritual of the Pentagram (see p. 5 below), but instead prefer to use the thelemic tetrad of Therion, Babalon, Nuit and Hadit. The commentary on my paintings of the Four Quarters in the following chapters will hopefully explain why I prefer this arrangement.

Traditionally, the Banishing Ritual of the Pentagram is performed at the start of any rite to banish all unwanted influences and to cleanse the atmosphere of the temple. It is a psychological ploy to rid the mind of any extraneous thoughts not pertaining to the rite in hand. In the same way, when a magician puts on his robe and steps into his circle, he is no longer John Smith of Colville working for an electronics company with a wife and two kids. He is saying, 'I am now a magician and this is the universe in which I operate and have my being.' It is a way of elevating the

mind and shifting consciousness into a higher gear. Only then can he effectively carry out any ritual workings. By doing this he should be removed from all personal concerns and mundane considerations, and be utterly focused on causing a change to occur in conformity with his will.

In the later editions of Crowley's *Magick* (see pages 690-2 of the edition edited by Hymenaeus Beta), there is an explanation given why the magician should carry out the banishing ritual two or three times a day.² It is to cleanse his aura and strengthen it, thus eliminating any possibility of a successful attack from a black magician. After a few weeks of continued practice the aura of the magician should become so impregnable that it fairly shines, reflecting like a highly polished shield. This will enable him to explore other dimensions and thus reduce any possibility of obsession.

Four pentagrams are established in the astral, one for each quarter, and two hexagrams; one above the magician and one below, so that he is now encased in a cube of shining stars like a soldier in a garrison or a fortress. Each star is established with the utterance of the Divine Names, thus making them sacred. Any malignant entities existing beyond the sphere of the magician are unlikely to gain an entrance, but should one try to do so it will be dashed to pieces or burn up like a moth getting too close to a naked flame. The magician is then invulnerable and can begin to carry out any workings with impunity knowing no hostile agency can penetrate his circle.

Crowley gives a diagram (on page 691³) for the magician's sphere which follows on from the attributions he learned as a member of the Golden Dawn. To the East is assigned Air and the sephira of Tipareth, with the archangel Raphael. To the South is assigned Fire and the sephira of Netzach, with the archangel Michael. To the West are Water, Yesod and Gabriel. To the North are Earth, Hod and Auriel.

The magician faces East at the start of the ritual so he has before him Raphael, behind him Gabriel, to his right Michael, and Auriel to his left. He vibrates the Divine Name of each quarter

² 'Neglect not the Performance of the Ritual of the Pentagram, and of the Assumption of the Form of Hoor-pa-Kraat.' (Crowley, *Liber Aleph*) In *Liber O*, he says the Pentagrams (and the circle) should 'appear in flame, in flame so near to physical that it would perhaps be visible to the eyes of a bystander, were one present.' He also recommends that it be practised every day for at least a year until it becomes second nature.

³ See Fig. 1 at end of this section.

starting at the East. With outstretched finger or wand he turns to the South, drawing a circle of light as he does so, uttering the Divine Name for that quarter, then to the West, ditto, and then to the North, ditto, and back to the East, thus completing the circle. Crowley then goes on to say that as you vibrate the Divine Names the angels of each quarter should appear. If they do not then the ritual has not been carried out successfully.

I would like to disagree here. From all my time working with this ritual I have never had any visions of an angel. It may be for this reason I choose not to use the angelic names as given by Crowley. That is not to say I have not carried out the ritual properly, but other contemporary magicians I have worked with have also complained that they have never seen any angels; and it tends to be the case that you have to use your imagination to make them appear. This is why I and others depart from the standard tradition of magical attributions and devise methods which are more in keeping with our own personal idiosyncrasies. Besides, it makes little difference whether it is in the guise of an angel or an embodiment of an idea; an angel (or whatever) is nothing more than a mask for the force it represents. Therefore it follows that it is not the angel we invoke but the force itself.

As a side note, Crowley adds the following: ‘You can figure out for yourself the forms of the Angels, or rather Archangels.’⁴ This statement somewhat detracts from what he says earlier. We should not have to figure out any form of the angel if the force has been properly invoked; it should appear as it is and spontaneously without any figuring on the magician’s part.

It seems to me that you still have to use your imagination to get a visual representation. Speaking personally, as one who has not been ingrained with Christian and biblical notions, I find it very hard to imagine any angels at all and prefer to use images I can more easily relate to. Even a Chaos magician would agree with me on this point, as long as you keep the basic concepts; anything that helps you to visualise each quarter goes some way towards more easily clarifying it in your mind. That is why I use my visions, or rather my visual representations of them, instead. They are of the thelemic tetrad and therefore very powerful and relevant in themselves. But first, let’s look at the traditional schema.

⁴ See *Magick*, p. 692. The editor notes Crowley is referring to the Archangels of the Four Quarters and not the Archangels of Assiah.

The Banishing Ritual of the Pentagram⁵ is normally carried out as follows:

- 1. Touching the Forehead, say Ateh (Unto Thee).**
- 2. Touching the breast, say Malkuth (The Kingdom).**
- 3. Touching the right shoulder, say ve-Geburah (and the Power).**
- 4. Touching the left shoulder, say ve-Gedulah (and the Glory).**
- 5. Claspings the hands upon the breast, say le-Olahm, Amen (to the Ages, Amen).**
- 6. Turning to the East, make a pentagram (that of Earth) with the proper weapon (usually the Wand). Say (i.e., vibrate) I H V H.**
- 7. To the South, the same, but say A D N I.**
- 8. Turning to the West, the same, but say A H I H.**
- 9. Turning to the North, the same, but say A G L A.**
- 10. [Turning back to East] Extend the arms in the form of a Cross, say,**
- 11. Before me Raphael;**
- 12. Behind me Gabriel;**
- 13. On my Right hand Michael;**
- 14. On my left hand Auriel;**
- 15. For about me flames the Pentagram,**
- 16. And in the Column stands the six-rayed Star.**

The magician then repeats steps 1 to 5, which is known as the ‘Qabalistic Cross.’

This ritual is highly unsatisfactory. As noted above, it smacks of biblical rubbish which, I for one, do not think is valid today, especially in times when more personal beliefs are coming to the fore and alternative systems are on offer, especially ones that appeal to younger generations who are not brought up in the traditional way or force-fed biblical ideology, either at home or at school. Such things would be anathema to them; therefore they should opt for ones of their own personal choosing. It is for this reason old systems, like the one above, nowadays seem rather outmoded. Nor do I wish to be identified with a system that to me

⁵ See any standard textbook of ritual magick, or Crowley's *Magick*, p. 619, Regardie's *Ceremonial Magic*, p. 121, King & Skinner, *Techniques*, p. 186, etc. One is also reminded of Christopher Lee performing the last part of this rite in *The Devil Rides Out* (1968).

has no relevance or value.

I hate the idea of spouting out biblical or qabalistic names, and other nonsense. I am simply confounded by them altogether, although recognising at the same time some of their inherent value (numerologically, so to speak, and otherwise) but I am unable to relate to them. The modern magician should not have to subject himself to old, antiquated systems which were developed by past masters who themselves had been indoctrinated with biblical beliefs. Those who do not subscribe to these beliefs should not see themselves as limited in their capacity to work any form of magick. Trial and error will find the way that is suitable, and I think it is the duty of every magician to develop a system, one more in keeping with his own personal needs and beliefs which will work best for him. If magick is about anything it is working in the here and now, and not harking back to old traditions which seem redundant and decadent. But it is also about fantasy, for through this faculty do we tap into areas of the mind where the powers we wish to work with originate. We can then clothe these fantasies in forms more conducive to our imagination. Furthermore, magick—especially thelemic magick—is highly individualised so it should be reflected in the choice of personal symbols. I have therefore devised my own ritual of the pentagram. Think and do with it what you will.

(To be fair to Crowley, perhaps himself being dissatisfied with the traditional pentagram ritual, he revised it along the lines laid down by the *Book of the Law*. This became known as the *Liber XXV, The Star Ruby*. It is given in Appendix 6 of *Magick*, p. 569. It can also be found in his *The Book of Lies*, ch. 25. My version is in fact an elaboration of this with only three exceptions:

1. I do not use Greek words which in my opinion are valueless. As an English speaker I prefer to use my own language. Besides, if I was to use a language I did not understand then what would happen if I got a response from some entity in that language; how would I know what it is actually saying!

2. I refrain from the use of the word 'phallus' so my version can be used by women as well as men.

3. In Crowley's version the magician goes round the circle widdershins (i.e. in a direction opposite to the usual way or contrary to the apparent course of the sun). No explanation is given for this reversal. When I started performing the banishing ritual as a neophyte I was always trained to go round the circle in a clockwise direction, and I have kept this practice ever since.

Apart from these exceptions my version differs very little; the attributions to the cardinal points are identical as are the thelem-

THE FOUR QUARTERS

ic tetrad: Therion (East), Babalon (West), Hadit (South), Nuit (North).)

Over the years it has proven to be a very effective little ritual, one that should be adopted by all aspiring magicians.

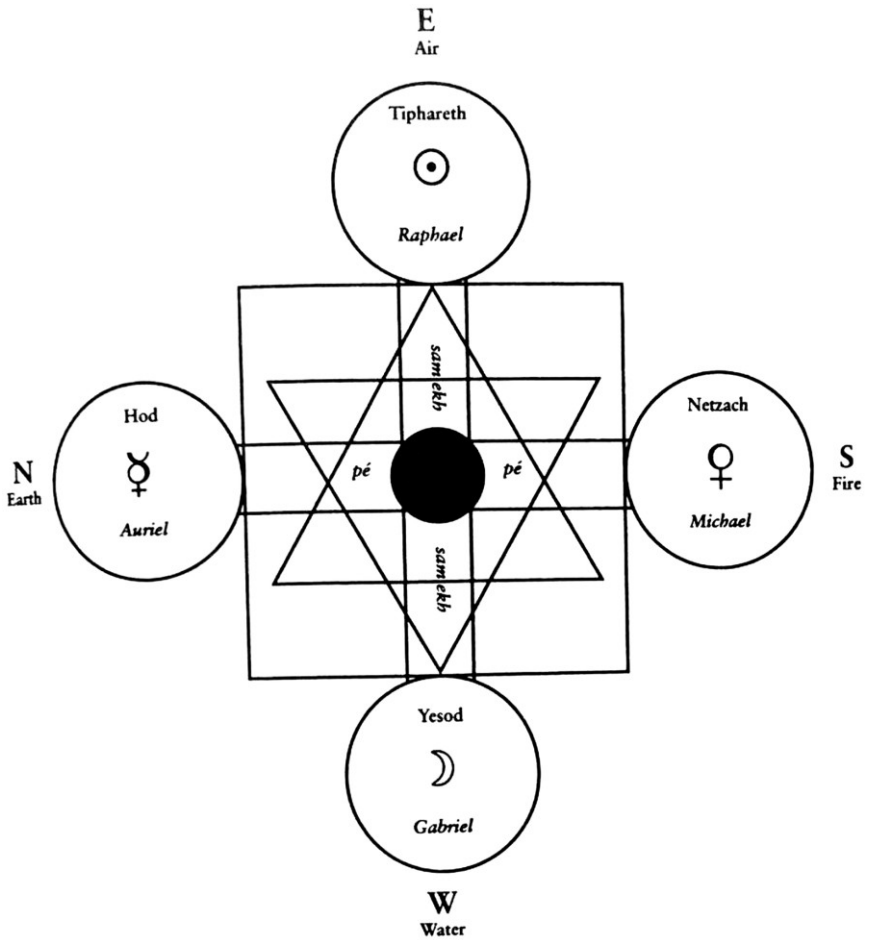


Fig.1

The Ritual of the Pentagram

- 1. Facing East, the magician draws a line of white light from the ether above him. He sees it penetrating his body and extending down to the ether below.**
- 2. He sees a line of light extending from infinity before him to infinity behind him, interpenetrating his body at the same level as the first line of light.**
- 3. He then sees a line of light penetrating him from his right to his left, again at the same level so that all lines converge at the same point (in the centre of his chest). He thus sees himself fixed in space.**
- 4. To affirm this cross of light, he extends his finger above his head and brings it down to his *ajna*. Touching the centre of his forehead, he pronounces 'The Light.'**
- 5. With the same finger, he draws it down to his pelvis, touching the genitals, and pronounces 'The Light in extension.'**
- 6. Touching his right shoulder, he pronounces 'All powerful.'**
- 7. Touching his left shoulder, he pronounces 'All penetrating.'**
- 8. He brings his hands together, clasping them at his chest, pronouncing 'So shall it ever be.'**
- 9. Still with hands clasped, he brings them up to his *ajna* again and imagines drawing out a flaming pentagram from within and flinging it before him in the projecting sign of Horus, shouting with all his breath, 'Therion!'**
- 10. He then stands still in the sign of Hoor-Paar-Kraat, closing his eyes and visualises the Beast for a few seconds till the image is clarified in his mind.**

- 11. Opening his eyes, and with wand or forefinger, he draws a circle of light as he turns to face the South, bringing both hands up to the forehead, and flings another pentagram in that direction, bellowing 'Hadit!'**
- 12. Again in the sign of Hoor-Paar-Kraat, he closes his eyes and visualises that god.**
- 13. Opening his eyes, and with wand or forefinger, he draws a circle of light as he turns to face the West, bringing both hands up to the forehead, and flings another pentagram in that direction, whispering 'Babalon!'**
- 14. Again in the sign of Hoor-Paar-Kraat, he closes his eyes and visualises the Whore.**
- 15. Opening his eyes, and with wand or forefinger, he draws a circle of light as he turns to face the North, bringing both hands up to the forehead, and flings another pentagram in that direction, uttering 'Nuit!'**
- 16. Again in the sign of Hoor-Paar-Kraat, he closes his eyes and visualises that goddess.**
- 17. Returning to face East with wand or forefinger extended, he completes the circle of light and stays his position in the centre of the circle he has just created.**
- 18. Then with arms extended in the form of the Cross, he sees himself as the summation of all these parts and intones solemnly, 'Ra-Hoor-Khuit.'**
- 19. Bringing the hands down to his sides, he recites 'All about me flame the stars of five. In the centre is the star of six fixed.'**
- 20. Repeat steps 4 to 8.**
- 21. Close the same way as at the start.**

Anyone who has read my *A Machine for Inner Space* will note the above is nothing more than an elaboration of the Chaosphere. Both, in essence, are interchangeable, the only difference being one is inner, the other is outer. The sphere can be used here in much the same way, with two more rings of light added, both vertical, in addition to the horizontal ring of light already drawn.

Needless to say, the ritual should never be hurried. It must be carried out with full presence of mind as if you were a priest in a church consecrating a wafer, believing wholeheartedly in the act, that what you are doing is sacred. With it there should be an accompanying feeling of purity, both inner and outer, as if the

soul has been cleansed of all impurities, and the same within the magick circle.

A female magician can use this ritual just as easily as a male one. As noted above, I deliberately omitted the word 'phallus,' as in Crowley's *Star Ruby*, so that it can be used by either sex. A female magician when touching her vagina should see it as an extension of the Light from above, just as the penis is also an extension of the selfsame light. There is little difference. Both give rise to phenomena on this plane. And the Light is an extension into mundane space through these twin vehicles. It is suggested to meditate on both of these concepts, regardless of one's sex.

As for the East, do not ever confuse Therion with Crowley (as a human being/person) but rather see it as a visual representation of the force he embodied. Crowley was an embodiment of the 93 Current; it was through him the current manifested on this plane as the *Book of the Law*. But it was as Therion that he put it into operation, manifesting it on this plane more fully by working with it and disseminating it through his various writings. The East, then, should be seen as not only the seat of the Beast but also as the source of the current itself. (All transmissions, by the way, like the *Book of the Law*, are said to derive from the East, not in a physical sense but metaphorically speaking, for their medium is Air, the element of that quarter.) It is therefore better to be abstract, focusing on the power of the Beast rather than its mundane expression.

This is done by visualising the paintings as given on the following pages. See each one in its respective quarter when taking on the god-form of Hoor-Paar-Kraat (or Harpocrates⁶) and entering the silence. Feel the power of each quarter manifesting through the image until you feel a certain affinity with it. When it feels 'present' move on to the next quarter and do the same. At the end of the rite the magician stands in the centre of the circle facing East. He has purified his working space, evoked those forces that are conducive to his development, and should, if he has carried out this little ritual properly, feel an affinity with all four powers at the same time. By standing in the centre and being surrounded by them he should also come to recognise that he embodies all of them and they are part of his being. By identifying with Ra-Hoor-Khuit he is declaring he is the union of these powers and that they all reside in him. (Or, if he wishes, he could identify himself with Spirit since he is standing in the centre of the circle, at the

⁶ See Plate 1 and Frontispiece.

conjunction of all four elements. Spirit contains all four elements in much the same way as white light contains all colours of the spectrum.) By standing at their conjunction he recognises this fact. On top of this, by identifying with Ra-Hoor-Khuit, he is also identifying himself with the 93 Current and thus becomes aligned with it more fully. Ra-Hoor-Khuit is the manifestation of the current in this Aeon, as the child of Nuit and Hadit. Since these two poles are to either side of the magician, he should recognise that he himself is the child also of their union.

When drawing down the line of Light from the *ajna*, not only visualise it but try to feel it as if it has power and you are connecting the two poles of your being, the Light of the inner eye (i.e. the *ajna*) to the Light of the outer eye (i.e. phallus/kteis); the former gives rise to visions, as does the latter, but in a different manner. And do not be put off by extending your arms in the form of a cross, as if taking on the god-form of Christ or some crucified saviour. You are identifying yourself with the cross; it is an ancient symbol that goes way back to a time prior to Christianity, and well before the Christians usurped it. See it as a light extending in all four directions and understand that you are at the centre of not only this cross but also of the entire universe.

As previously mentioned, I do not think it is necessary to visualise an archangel, or any angels for that matter. Remember, you are now working with one of the most powerful currents that is sweeping through to this plane, and this current has been conveniently categorised in this ritual into Four Quarters.

To help understand the paintings, I will now provide some short essays on them. They should really be seen as meditations or a series of associations connected with each quarter. Anyone working with the 93 Current may also wish to recognise and understand them on a deeper level that goes beyond the written word. It is therefore suggested to carry out your own meditations. Or even better; use them as astral doorways. Explore what lies on the other side and note the results. This will be of great benefit when performing the revised Ritual of the Pentagram.

THE ESSAYS

Preliminary Remarks

Before discussing the following paintings it would be best to digress for a moment and consider how they came about in the first place, for the stories behind their creation is actually rather interesting in themselves.

Each one is based on a vision. The trouble with visions is that they tend to be too fleeting. Essentially, they pop into the mind like a flash of fireworks, burning brightly, but then fizzle out, and are gone in seconds. So all you are left with is the memory, and sometimes that is unfaithful as it is almost impossible to memorise the vision, so powerful, so quick is its visitation. Then there is the other problem of rendering them in concrete form, putting them down on paper or canvas, as the case may be. You do not feel adequate enough in executing them physically, incapable of rendering them so as to do them justice. It is as if you are doing them a disservice for you cannot capture them exactly how they appeared, and so you tend to end up with a painting that merely gives an impression. If anything, these paintings should be viewed as impressions, for that is all they are; they give an impression of what I saw, as fleeting as it was.

The first proper vision I had, which I identify with the goddess Babalon, occurred back in 1985. I was a neophyte, just learning the ropes, working alongside a fairly powerful and experienced magician who had been using the 93 Current for a number of years. He decided that we would do a ritual, with me acting as the 'receiver' for the force about to be invoked. I took up an asana in the centre of the temple whilst he performed the Lesser Banishing Ritual of the Pentagram and proceeded with the invocation. With

my eyes closed I suddenly had a vision that flashed before me and was gone, so fleeting in its appearance that even afterwards I thought 'Did I actually see that or was it just my imagination?' But after letting the vision sink in it was quite obvious it was a vision for it occurred outside of me. In other words, it was not just the product of my imagination or my unconscious. It was otherworldly and beyond my comprehension at the time. It seemed to come from somewhere outside of me, as if I had tapped into a universal plane, a plane lying just above us where these energies have their origin. What we see is not the energies themselves but their masks or visual representations, the ones they choose to take in order to be known to the conscious mind.

Austin Osman Spare, an artist I very much admire, was expert at rendering these energies in concrete form. He would dash off a lightning quick sketch of a spirit (or entity or whatever you choose to call them) having caught a glimpse of it out of the corner of his eye. He got it down on paper using pencils, pastels or watercolours. He was an artist; I am not. He possessed the means; I do not, and therefore my paintings are far from perfect in their execution. Capturing a vision is different from drawing from life. For example, if you are doing a portrait at least you have the convenience of the subject sitting still in front of you and the advantage of being able to compare the actual with the work in progress. They may not be identical but it is how you see them, using your eyes to capture the image and transferring it onto canvas. However, the physical sight has been trained to take in physical objects (to gauge colour, depth, distance, size, etc.), whereas the inner sight is something that needs to be developed as a proper, working faculty. Only then can the vision be faithfully recorded in the memory as if you were getting it down on celluloid or video tape, and preferably without distortion.

Many attempts were made by me to get the visions on paper as best as I could, knowing in the back of my mind I probably never would really be able to, even if I had been an expert like Spare. When trying to capture a vision it helps if you get inspiration from elsewhere: that came much later. With the vision of Babalon I was not inspired and therefore not satisfied in any of my attempts, even years later.

It was during the year 1992 I tried to capture the other visions on paper as well. These, just like that of Babalon, had been spontaneous, eruptions from another plane, and occurred in the same manner. The idea was to have a series of four, each one counterbalancing the other, and use them to replace the moribund angels of the quarters which as a beginner I had been using

from day one. These representations would then constitute my 'magical universe.' Each painting was posted at a cardinal point on the walls of my physical temple. They thus reflected the correspondences of that quarter; the one of Babalon for the West as water is her element; the one of Nuit for the North and the element of earth; the one of Therion for the East and the element of air; the one of Hadit for the South and the element of fire.

But let's backtrack a minute to discuss a rather intriguing anecdote, one which demonstrates that there are certain forces at play when working with the 93 Current, suggesting in themselves a series of events we usually ascribe to 'coincidence.'

As I had by now given up on attempting to make an accurate representation of Babalon, as I saw her in my vision, I started thinking of moving on to another one to see if I could get that down instead. I thought I would do Nuit next. But first I needed some inspiration.

The picture of Nuit arose out of a series of visions that was the outcome of an intense study of the Qabalah. Early renditions of how I saw Nuit were unfavourable; I never did like any of the results. A few years after the vision, I came across a second-hand copy of *Playboy* with a picture of Sherilyn Fenn on the cover. (See the December 1990 issue.) I should state at this point I have never bought a men's magazine in my life as it always seemed rather seedy, associated with men in dirty raincoats purchasing them surreptitiously either under or over the counter and invariably in brown paper bags, that sort of thing. However, I soon changed my mind. Having seen her recently perform in the television series *Twin Peaks* I thought at the time Ms Fenn was not only a great actress but also a natural beauty, a very attractive woman with gorgeous eyes and dark hair which suggested to me a temptress or femme fatale (a part she almost played in the spoof film *Fatal Instinct*). She also had a great body, displaying all the pulchritude of a woman who was in her prime. As she was posing nude in this issue of *Playboy* I just had to have a copy.

Incidentally, Sherilyn Fenn became the inspiration for the character Carlotta in my novel *Celebration* (written in the early nineties) herself being based on the Scarlet Woman type espoused by Crowley and akin to Babalon. In that novel she acts as a booster and sets in motion a chain of events which puts the life of her lover in jeopardy but at the end of the day saves him, thus demonstrating her strength and resourcefulness.

Although I created Carlotta out of my imagination, there are some interesting parallels between Carlotta and Sherilyn. For instance, Sherilyn is part Italian on her mother's side; so is my

Carlotta. She also practices kundalini yoga; Carlotta is a manifestation of Shakti, another name for the kundalini. She has black hair and wears red very well, as does Carlotta, etc.

I took the magazine home and I turned to the pages of the lovely Sherilyn who was sporting some voluptuous poses. I could not help but admire her. Yet when I viewed one of the photos⁷ of her upside down I suddenly realised there she was, my vision of Nuit, how I had seen her all those years ago, not quite an identical pose, but almost, close enough for me to pick up pencil and paper once again. I quickly drew a sketch of Nuit in the pose I had seen (using Sherilyn's face and upper torso) then drew the qabalistic Tree of Life as if it was being extruded from her loins, with Malkuth (Earth) forming the centre of the picture and acting like a crown above her head. I finished it in gouache, the background being a strong black to give the impression of space, with Nuit in white so as to suggest coldness, aloofness, like the icy queen of space herself. Pleased with this, I hung it on my northern wall in a suitable black and gold frame. In addition to this, I decided to do a reworking of my vision of Babalon, the same size, again using gouache, to go on my western wall.

Now this is where things get interesting. But first, a short explanation so the full import of the event I am about to describe can be better comprehended.

Babalon is the earthly incarnation of Nuit. The latter is the queen of space. She represents all possibility. Women on this plane are in essence manifestations of Nuit for they possess her potentiality. But when they manifest her potentiality in mundane space they become Babalon, for they are reifiers in that they bring down influences to this plane, or rather they act as conduits for them. Nuit is non-terrestrial, Babalon is terrestrial. They are in fact identical, but on different planes they become separate entities in their own right. Once this is understood it will be easy to appreciate the anecdote I am now about to relate.

One night I did a rough sketch of my Babalon. Again I was not satisfied. It just didn't look right, so I abandoned it till the following night and re-sketched it. Still not satisfied with my umpteenth attempt, I gave up and rang my friend Ray and suggested we go catch a movie, perhaps have a drink afterwards, anything to get away from this blasted vision which didn't want to come out of my head properly. It was agreed we would meet at the local cinema and watch a film called *Boxing Helena*. The only reason I

⁷ See Plate 11 for the photo.

wanted to see this film was because my lovely Sherilyn was in it and I wanted to see her again.

I got to the cinema on time but my friend Ray was late. This did not surprise me as he was hardly what you could call punctual, even at the best of times, and always turned up late (if at all) with one excuse or another. This night was no exception. Losing my patience and fearing I may miss the beginning of the film, I gave up waiting and took my seat. The film started. After a few minutes it looked like one of those films that should have gone straight to video, especially as it also starred Julian Sands, an actor I always think of as mediocre simply because you're never convinced he is the character he's playing; you always know he's just acting.

I was about to walk out as I felt the film was going to be a waste of time. I was thirsty and thought I could go to the bar and see if Ray had finally turned up. But then the film took a twist and started to get interesting. What followed was a sequence I will never forget.

Helena (played decently well by Sherilyn) is at a dinner party. She becomes bored and starts to wander round the elegant back garden. She comes across a fountain. For some reason she is drawn to it. She steps into it fully clothed, then (and this is the bit that shocked me) she raises her hands in the air (just like in my vision of Babalon) and catches the water and drinks it from her cupped hands, almost in the same way as in my vision, the only difference being she stands with her right profile to us, whereas in my vision the left side is visible.⁸ Further, she takes such great delight in what she is doing I could not help but note the similarities. Not only did this pose parallel my vision of Babalon but I had a distinct premonition that she was going to do it, as soon as she stepped into the fountain. It was uncanny, and if Ray had been sitting next to me, like he should have been, I would have told him she was going to do it and take up that pose well before it happened. On top of that, knowing she was about to do it and seeing her actually do it, made the hairs on the back of my neck stand up. This horripilation fairly had me wanting to jump out of my seat and dash for the nearest exit.

Now, there is an interesting correlation here. My painting of Nuit was based on the photo of Ms Fenn in *Playboy*. As mentioned above, Nuit has her earthly counterpart in Babalon. The latter I had tried to give form to that very night but couldn't and relented. Instead, I decided to go and see a film (starring Sherilyn) who

⁸ See Plate 10 for this pose.

ends up doing the exact same pose as Babalon. That is what we call a coincidence! It made such a powerful impression on me, as soon as I got home I wasted no time in finishing my drawing. I painted it the next day, to my satisfaction, and had it framed to hang on my western wall. Job done!

As for the other two paintings, they came about in much the same way yet in a basic fashion, and without any meaningful events surrounding them.

My vision of Hadit occurred in the early nineties (circa 1991) after a ritualised ingestion of psilocybin. I very rarely use this drug but had become stuck spiritually (what alchemists call the *nigredo* phase of the operation where everything seems to be sluggish or suffering from torpor) and felt I wasn't moving. I set up a little ritual having plucked some fresh mushrooms that afternoon and boiled them in water to make some tea to get the psilocybin extract. I poured this into my chalice then proceeded with the old style banishing ritual and imbibed the drink after consecrating it. I then took up my asana and meditated, allowing my mind to go blank, and waited for the drug to take effect. As I was coming up on the stuff I had the familiar uncoiling sensation in my loins, rather like when we get an erection. Having worked with kundalini many times and taken it up through most of the chakras to the nape of the neck this sensation was not unknown to me. It was then that I had a vision of Hadit as a bright point of light, mid-centre, scintillating rays of light in different colours in all directions. It was an incredible experience with a kaleidoscopic display of patterns I had never seen before,⁹ so potent I thought I was going to die, the light so bright it made my eyelids crease up. In fact, they kept trying to open and I had a hell of a time trying to keep them shut just to hold this vision so as not to lose it. There was also the sensation of heat as if I was burning up inside. I imagined being surrounded by flames, invoking the element of fire to aid this process. Unfortunately, my concentration during this time was very poor; I found it hard to continue or maintain that level of attention so the vision sadly came to an abrupt end.

Rightly, I should have tried to unite with that point of light, but fear, my petty ego, doubts, worries etc., prevented me from doing so. The ritual terminated with me lying on the floor in the figure of a cross and afterwards it just became an ordinary trip.

When the drug had worn off I banished once again and resumed normal consciousness. I still had an incredible impression

⁹ See Plate 5 for an impression of Hadit as pure electro-chemical energy.

of Hadit as a bright point of light. Although I had seen it before, this was the first time I saw it so close. I was annoyed I couldn't allow myself to merge with it. I realised afterwards that I should have done so and it was only fear that prevented me from going all the way. What was nagging me in the back of my mind was what would happen if I did unite with it. Would I have died? Would I have lost my mind? Would my head have exploded due to the sheer impact of the force? These thoughts flooded my brain and now seem rather puerile, but at the time I was seriously worried. Out of all of them, I remember there being a most ridiculous thought. It kept coming back to me: What about work? As it was a Sunday afternoon I was worried that I may not recover in time to go to work the next morning. How petty! I lost the one chance I had to unite with Hadit all because I was concerned about a stupid job. Yet this was my ego speaking. The ego is one of the biggest obstacles everyone has to learn to overcome when on the spiritual path. It is the demon within, the caged dragon you have to keep slaying otherwise any form of progress proves almost nigh impossible.

As for the last painting, which I have called Therion (others may have differing opinions on this, seeing perhaps something altogether more in keeping with their image of The Beast), this came about through another meditation (without the use of drugs this time) and has nothing to do with Crowley as such but more to do with a better understanding of who I am (as a person) in relation to Hadit (my star). As Babalon is the complement of Nuit, then it rightly follows that Therion (Greek, literally 'Beast') must be the complement of Hadit. One is in fact the veiling of the other, for Hadit exists at the core of every individual surrounded by Therion. As all women are embodiments of Babalon (potentially or at least in latent form) all men are thus embodiments of Therion in that they possess the phallic-will. But it is how they use this phallic-will that makes the difference and distinguishes them from other men. The phallic-will, rather than being projected outwardly to give rise to phenomenal appearance (through procreation), is instead directed inwardly and upwards towards Nuit (as cosmic consciousness). With this experience comes understanding, and what is learnt through it is brought back down to this plane and reproduced through inspired writing, painting, etc. Hopefully my essay on Therion will begin some way in explaining this concept. But it was during a time of intense study that this vision popped into my head and I got it down on paper with not too much difficulty. It is fairly straightforward compared with the others. Again, it was finished in gouache, put in a black and gold frame for my

eastern wall, and complemented the rest.

Finally my magick circle was completed with visual symbols of the thelemic tetrad for all four quarters.

As I have said, I am not a brilliant artist, only a meagre one at that, but several people who have visited my humble abode and have seen the paintings for themselves have admired them and given me their seal of approval, if not really understanding what they represent for many of them were non-initiates. One remarked after gazing at each one in turn for several minutes: 'What the hell goes on in your head?' and was completely ignorant of my involvement in magick.

Hopefully the initiated will interpret them with a bit more openness and genuine appreciation.

Essay One:
Therion in the East



THERION

A Thelemite, working with the 93 Current, aligns himself with the forces which constitute his magical universe. In Thelema these are subsumed under the four types we know as Hadit, Nuit, Babalon and Therion. Each of these can be assigned to a cardinal point; South, North, West and East, respectively. It is the latter we will look to first.

Therion, or the Beast, represents the solar-phallic force in man which gives rise to the life-current. He is the wielder of the wand of exceptional power, the force ever seeking to take form. As masculine, he is represented by the erectile power of the penis that has its apotheosis in the spermatozoon shooting forth into the universe, ever attempting to break entry on to this plane, thus resulting in children.

(A better idea of this concept is to think of the action of a shotgun. When the trigger is squeezed, the cartridge is fired and the pellets shoot out of the barrel. The force behind the blast is identical with the force behind ejaculation. The prostate gland has the same potential power as a pump action shotgun.)

The Beast portrayed here is more on the intellectual level rather than the physical, for the eastern quarter is the region of thought, intellect and cognition. It is the realm of thinking, and thoughts are the products of mind. But thoughts can only come about through division. This is symbolised by the dagger, a magical weapon associated with intellect. For what does the mind do? It analyses, cutting into segments our life experiences, categorising them for better comprehension, labelling them under different categories as they are easier to remember (re-member?) in this way.

It is the by-product of dualistic thought, the dagger being a blade with two sharp edges, for we are subject to this thought process, always compartmentalising everything we experience, deciding whether we like something or not. It helps us to understand our relationship to the rest of the universe. This dualism is here signified by the man (as intellect) and the lion (as instinct) pushing together from either side of the dagger everything that we experience. This antagonism gives rise to ideas. Here they are represented as sperm shooting out of the phallic-headed dagger, the head itself suggesting the sun poking above the horizon like the dawn of a new day.

(It should be noted when viewing this painting under the influence of hallucinogenic drugs, the sperm indeed seem to be shooting out, bursting forth with such volition that each one resembles a tadpole as if jumping out of a pond to get some air, then diving back in again.)

The lower part of the painting is dark, painted in purple to represent the unconscious. The upper half, in the complementary colour of yellow, represents the conscious mind. The sperm-ideas are manifestations of the unconscious coming to light. We do not know an idea until it comes to fruition. It may be that it is buried in the unconscious for some time until an association or experience brings it to the surface where it can be analysed and then interpreted correctly.

The clouds are thoughts which have become clarified; they have taken shape and drift through the mind, floating like clouds in the air, now conscious and perceptible.

The unconscious is the domain of the dark, the hidden, that secret part of man he prefers not to reveal. It is the realm of the libido, the instinctual drives, which in most cases he has to repress because through societal conditioning they are seen to be inimical to his own development and interaction with others. Modern man has progressed through repression, by not allowing instincts to take over and control his behaviour. The conscious mind represses them making them unconscious, forcing down and keeping them at bay. And this is where the power of the Beast resides; by controlling instinct and releasing it when he chooses he can reveal its potential, manifesting it more fully to express himself better on this plane. It then becomes a powerful vehicle, a tool for performing magick, but only if under control of the will.

Great masters have learnt this technique, to repress an idea, to keep repressing it until it can no longer be kept unconscious. Eventually it has to seek expression by becoming conscious; the artist feels as if possessed and projects it onto canvas, letting it

flow out of him automatically and without restriction, but honed by his skill and intellect. Salvador Dali was a great pioneer of this technique. He would sit in front of a blank canvas for hours and wait. Then suddenly he would be seized and grab a pencil and sketch in what he 'saw.' He would then paint it and end up with a truly inspired piece of work. This is how great works of art are created. The writer William Burroughs would do the same thing. He would sit in front of his typewriter, insert a piece of paper, and stare at the blank page for minutes, if not hours, until some idea popped into his head. He would type away frantically until the idea was given form and had run its course or until it was exhausted. He would take the page out, insert another blank piece of paper and start all over again, until he had several ideas with which to work with and create a plot. He called this technique 'routines.'

(Incidentally, I used a similar technique for creating what would become my novel *Celebration*. It was based on some ideas I captured on paper in much the same way, having dismissed a few others that did not work, and eventually shaped them into a story where all these seemingly loose strands converge at the end.)

In thelemic terms the quarter of the East is the source of inspiration in man, and the Beast, as the symbol of the East, is the face of the creative will. And what is the creative will? It is force seeking to become form.

The rational and the instinctual are the two polarities which are always at odds with each other. However, it is through their commingling that ideas and thoughts arise. For how many times are we torn between the two? For example, the desire to commit some impulsive act (whether it be physical assault, rape, theft, etc.) is hindered by the rational part of us stepping in and telling us it is wrong. It rationalises and gives us reasons why we should not follow out such an impulse. As an adult, have you not felt the desire to make mad passionate love to a married woman, but also the need to resist it? Torn between these two modes (in Christian scenarios the Angelic and the Demonic) forces us to choose a balance. A criminal, for instance, will always be a criminal as he cannot resist the temptation to commit a crime, even knowing full well he may get caught. A rapist will always rape for he finds the urge uncontrollable, despite the rational aspect of his mind telling him it is wrong. These types of people have not found a balance between the two. The Beast, paradoxically, has found a balance in that he is able to keep his instinctual drives under control of the will and has learnt to keep them in check. He only unleashes these drives at the necessary moment when they are required say, for example, in a sex magick ritual, where they can do their real

work by allowing the unconscious to speak its own language through the battery of his body.

This picture, if anything, represents the creative impulse. But it is not a blind impulse—that would be synonymous with madness. Here the creative impulse is balanced with reason. It is measured and calculated, under control of the will, as symbolised by the phallic dagger, the latter acting as a channel, allowing these creative forces to surge up and come into existence.

By working with Thelema a magician can learn how to tap into deep layers of the unconscious and bring them to the surface. He can then express them in mundane space, all the while under control of his will. By doing this he is re-enacting an age old formula represented by the Beast.

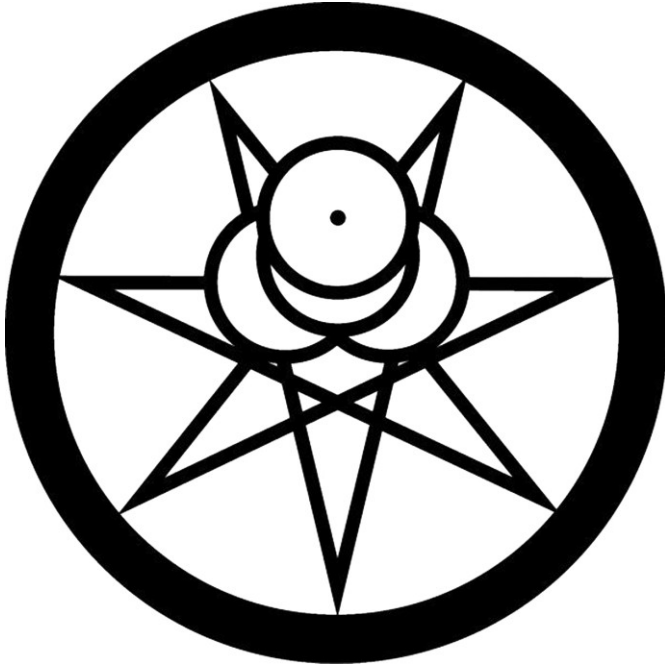
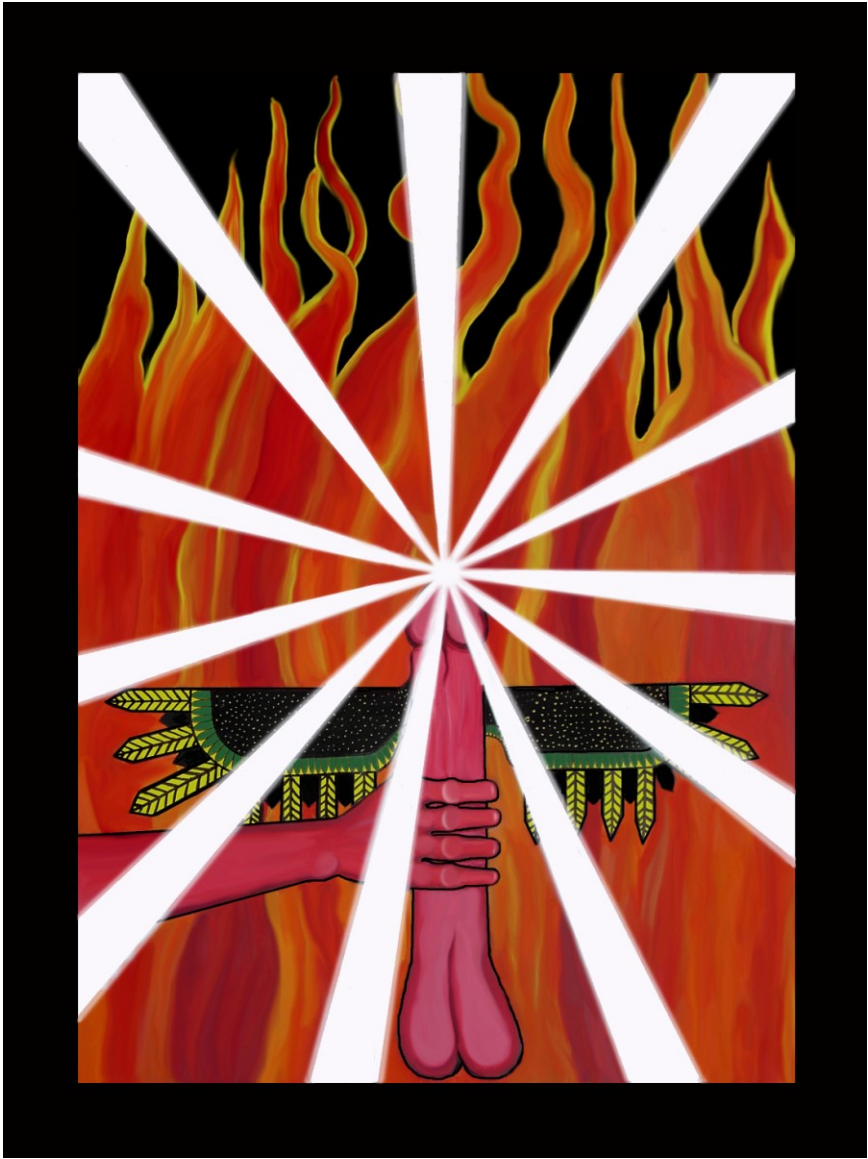


Fig. 2

Essay Two:
Hadit in the South



HADIT

Hadit is the infinitesimal point, the seed (or *bindu*), the concentration of pure energy, a mathematical point, the centre of one's attention, the secret centre in man, etc. He is the complementary opposite of Nuit, who has her station in the North. Hadit is in the south. In the northern hemisphere the south is always associated with heat for it is where the sun at midday reaches its zenith and is thus at its hottest. It is also the place of sexual heat in the microcosm; i.e. the south being synonymous with the seat or fundament. It is also in man the place of the kundalini, that mysterious force which resides at the base of the spine. It is coiled (as potential energy) and ready to spring. Unsurprisingly, in the *Book of the Law* Hadit identifies himself with this power: 'I am the secret Serpent coiled about to spring: in my coiling there is joy. If I lift up my head, I and my Nuit are one.' (AL 2:26)

When coiled he represents dormant cosmic energy. At the same time he is the supreme force not only in man but also the universe. Every individual is a star (Hadit) and is therefore a manifestation of that energy. It could be said that the universe around us is the result of the same consciousness for the universe is nothing but a manifestation of consciousness (on a gross level, whereas Hadit is pure and thus subtle), ever revealing itself to us in varying degrees. The object of Tantric practice is taking the awakened kundalini up the spine, its ultimate goal being the merging of this energy with cosmic consciousness (Nuit), so that one can realise one's real self as nothing but a point of Light (a star/Hadit). Here it is signified by its emergence from the tip of the phallus shooting out eleven rays of light in all directions; eleven is the number of 'energy tending to change' as

well as the elevenfold word Abrahadabra (with Hadit in the centre: *Abra-Had-Abra*). We could identify this point with God for in non-Christian thinking God is nothing but pure consciousness, a concentration of consciousness, of which man is merely an outer reflection. 'Every man and every woman is a star.' (AL 1:3) That is, each one of us is a manifestation of Hadit and it is our duty to unite Hadit with Nuit by taking him all the way up the spine in a cosmic transcendence that goes beyond knowledge and is the ultimate experience. It is then when the mind is blown outwards that one realises not only an affinity with Hadit but also with Nuit, for she can only be truly known when self and not-self are united as one, utterly extinguished. This brings with it an accompanying feeling or epiphany in which everything is known, everything is understood; one's place in the scheme of things is finally realised.

A man should identify Hadit with his risen penis, for this is an indication of his presence, as is also the kundalini when it comes out of its slumber. When awakening kundalini and forcing it up the spine, the magician should imagine it as a mighty phallus with Nuit above his head as a cosmic vagina. It is this with which he is uniting. For some women this assumption may not be so straightforward but their imagination will devise similar symbolism. Yet there is also another difference worth mentioning here.

In Tantric thought the coiled kundalini is typified as female energy in latent form (known as Shakti), and the object of the Tantric practice is to awaken this cosmic energy, causing it to unite with the Pure Consciousness (known as Shiva), which pervades the whole universe. Hence we see here that the sexual roles are reversed. In Thelema Hadit is masculine, Nuit feminine. Regardless of this distinction, the object is still the same; uniting the microcosm with the macrocosm. It matters little if you are a Tantrist or a Thelemite; the principle is no different.

Hadit, as this latent force, exists not only in every human being but also in every atom of the universe. He is the secret serpent because he is rarely known. Many people live their lives totally oblivious of this force within themselves and it remains dormant throughout their entire lives, totally unaware of its existence. However, should a chance event occur, say perhaps a near-death experience, or intoxication from some very strong drink, or the ingestion of a powerful hallucinogenic drug ('To worship me take wine and strange drugs whereof I will tell my prophet, & be drunk thereof!' AL 2:22) then this force is accidentally awakened and one becomes aware of it. It should then be incumbent upon the awakened individual to work with it and take it up all the way. Kundalini is the rocket fuel. The personalised consciousness is

the rocket waiting on the launch pad for someone to start the countdown. Press the button, ignite the fuel, lift off and explode into space (i.e. become Nuit).

Hadit in this painting is symbolised by the erect phallus, for in man he is the phallic-fire that burns in the loins. He is the libido (the instinctive drive towards objects), and it is his will to unite with all objects, as symbolised by the risen one, held in place by the hand, thus suggesting that the phallic-will is under control of the conscious-will. The magician must harmonise the two; the common man is always at variance with both. He has not learnt to control either and is prey to their powerful influences. He should learn to control them and make them work harmoniously together so that the phallic-will and conscious-will become a great engine of power.

With his eyes closed he should concentrate on his loins and force an erection without any sexual objects being present. Even the mind should be clear of sexual thoughts so that he achieves an erection which does not arise as a consequence of some sexual response. Seeing an attractive woman, or naked breasts, or a lovely pair of legs, etc., are all conditioned responses and are not natural at all but are dictated by external factors and through social conditioning. In other words, we are taught to think of these as sexual objects from an early age. It is conditioned from without. A magician must be able to get an erection through will alone by concentrating on Hadit. This is the supreme invocation of Hadit, an erection brought about through the power of the will, and if taken to its fullest conclusion should also result in an ejaculation with the accompanying orgasm, this in itself being a manifestation of Hadit. It is then when Hadit is truly, intimately known. Only then does the man become a magician, and not just a magician either but also a sexual sorcerer, capable of drawing on the unlimited reservoir of instinctual energies represented by the Beast. The hand is also a symbol of the magical will (as is the penis of the magician, i.e. his wand); it is through this will that he manipulates the objective universe and causes changes to occur.

In Spare's system the hand is indicative of the will, as the eye is indicative of the imagination. (Compare the cosmic eye in the picture of Nuit, symbolised by the vesica between her legs.) These are the two weapons of the magician; they must work in unison for any magick to be effective. Each has to work with the other in a controlled fantasy, thereby tapping into deeper layers of the psyche.

Traditionally, a winged globe was always the sign of royalty. It was derived from the sun, seeing it as a bright, shining object,

but given wings to suggest movement as if flying across the sky, just like a bird.¹⁰ Here it has been transmuted into a simple pair of wings fanning out from the phallus. The globe has been reduced back to its original state as a point of light before it became stylised as a traditional symbol. The wings still retain the idea of flying, for is the will of Hadit to go, as the *Going One*.

In ancient Egypt the winged disk symbolised power; he who identified with it was given the power to destroy his enemies, personified by the serpent Apophis. The name given to the winged disk, or the god it represented, was Behedty or Hor Behdetite, meaning 'He of Horus,' thus connecting it with the Hawk-headed god Heru-Ra-Ha, the god presiding over the present Aeon. It was commonly referred to as 'He of Behdet, Great God,' as in the saying; "Behdety, Great God, He of Dappled Plumage, he gives life, protection and stability. Behdety, Great God, Lord of the Sky, he gives eternity to his son.' The winged globe (as Hadit) was thus a transcendental symbol of cosmic significance.

To gain a vision of Hadit (in its purest form) one has to sink into a profound trance. The lower one sinks, the darker it gets. Yet at the bottom of this darkness a light begins to appear. As it is written, 'There is a light before thine eye, o prophet, a light undesired, most desirable.' (AL 1:61) It is both subtle and alluring and can be easily missed if the mind sways from its descent. It gets brighter when more attention is directed towards it until the division of Self (as observer) and Hadit (the thing observed) lessens. It is right at this critical juncture that the fear of death lurks up unbidden. For Hadit represents death to the ego. The ego recoils in the face of its possible demise and will do everything it can to rebel against it. This is where the Will really needs to be strengthened. If not, the mind will send you on a merry-go ride; extraneous thoughts will come flooding in, you will be thinking about what you did yesterday, what you are going to be doing after this meditation is over, etc., and before you know it the vision is lost.

To merge with Hadit is to die. Technically it is to experience the Trance of Death, which cannot be attained unless the fear of death has been conquered and thus banished altogether. The adept is not an adept if he cannot make this next fatal step. That is why Hadit says, 'Death is the crown of all.' (AL 2:72) To die spiritually is to be reborn as the kingly man. A man who fears death is not a king but a slave. He should learn to long for death,

¹⁰ See Plate 7 for examples.

yearn for death, see death as his friend not his enemy. He should understand that it is not death as such but a profound change that takes place within. It is through Hadit that the individual is reborn, star-centred and free from the trappings of superficiality. To go through this ordeal is technically to die and then be reborn. Thus Hadit is not only the giver of death but also of life.

(This is akin to the second death of the ancient Egyptians who believed that by experiencing a death consciously you would not have to die again. You would become immortal, not physically, but spiritually.)

On this plane, and up till the highest, all phenomena are an illusion. What we see in the world is a play, a never ceasing inter-play of energies giving rise to form (or images) which pass by, one after the other. They come, they go, to be replaced by new forms. This is the law of the universe. But all these images are ephemeral because they are fleeting. Yet a man should know that the star within is incorruptible; it is not subjected to this law of change for it is immutable and therefore eternal. It resides within; the core or essence of individuality. All surface appearances, being illusory, do not partake of the real. Hadit is eternal and so he must be the reality lying behind all phenomenal appearances. To realise this is one step closer to attaining identification with Hadit; to be bereft of all the trappings civilisation has forced on us is to be eternally liberated and thus we are able to attain freedom in its truest sense.

Also, Hadit is essentially the force or energy behind sex, the stream or current underlying the entire gamut of manifestation. Hadit can thus be identified with the phallic-consciousness, the Dwarf Self or seed (*bindu*) that flowers in the womb of Nuit; their conjunction produces Ra-Hoor-Khuit, the child of their union and the incarnation of their loins, which is the universe all around us.

The thelemic magician should figure to himself he is Hadit by identifying him with his penis, the outer veil of Hadit. He figures to himself also that the vagina of his female partner is Nuit. Their penetration and conjunction produces an explosive rapture with each participant realising the sacramental nature of the sexual act and their innermost identities. He is thus the creative fuel behind creation.

Nuit is non-manifestation, Hadit is the energy that binds the force of Nuit into matter; all forms are but his veils.

Hadit is consciousness pure and undivided, seeking ever to raise itself up the spine of humanity taking us with it to further levels of growth. It is evolution compacted into a tight sphere ever ready to explode outwardly, yet paradoxically taking us inwardly

all the way.

We are all Hadit, brilliant shining stars. Yet like the sun in winter times he is obscured by the clouds of our own forgetfulness. Hadit burns up our forgetfulness with flame and delight, burning up all the false identifications that we have made about ourselves. Burn away the dross and you are left with the subtle and the pure, Hadit, in all his glory, burning eternally at the core of creation.

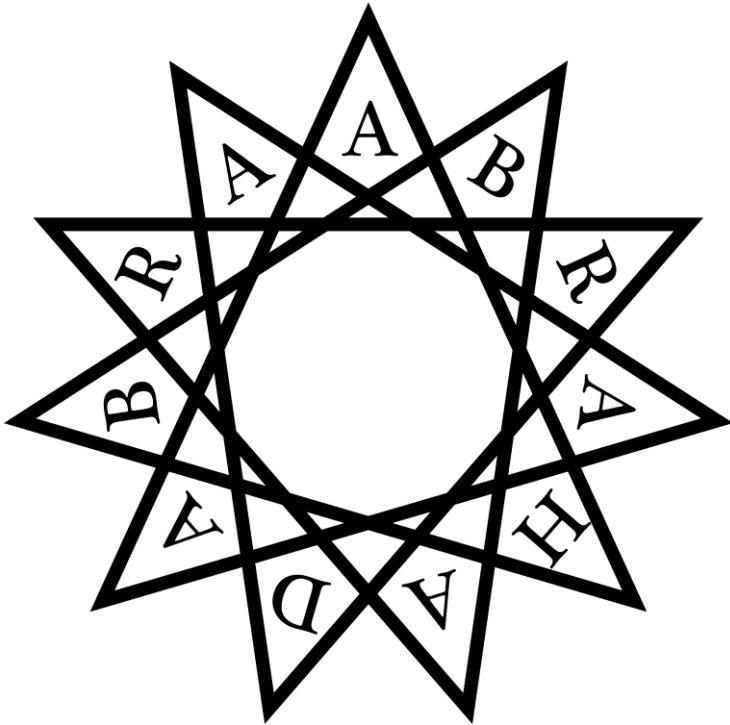


Fig. 3

Essay Three:
Babalon in the West



BABALON

Babalon is the complement of Therion, but her non-terrestrial counterpart is the goddess Nuit. Babalon is the embodiment of Nuit as her earthly incarnation. She is the gateway of the sun, that which gives form to force. All healthy women are Babalon in the sense that they are all capable of giving birth. Babalon brings down on to this plane forces and energies of the higher planes, just as women give birth to star-souls. She is the reifier, the manifestor in the flesh. Her ability to do this is symbolised by her sacred weapon, the cup. This vessel is a euphemism for the womb, the sacred vessel which carries the life-force. It is also the grail containing the blood of the saints, or all those divine aspects which have been dissolved in her to become free spirits. For through her (as Babalon) does a man come to know Her (as Nuit).

In this painting Babalon is represented standing alone in a desolate landscape with her left profile visible. The left is always feminine, and also primal for it was the first. She holds her hands aloft in the shape of a cup and drinks of some white liquid which flows copiously in to her mouth. This liquid (sperm?) is clearly the fluid of life for between the folds of her long skirt emerges life in the form of flowing ankhs, the symbol of life in ancient Egypt. (In the actual vision I saw creatures emerging from the slit in her skirt, creatures that were bestial, half-formed and overwhelming as they rushed towards me. I found it almost impossible to draw them. Instead I settled for a compromise, the ankhs at least being suggestive of life, and by flowing out they therefore suggest the life-wave.) She is shown with fairly large, plentiful breasts to indicate not only fecundity but also maturity. Babalon is a mature woman in the sense that she has reached her fullness as a

woman. She is neither a pubescent girl nor an old hag but somewhere in-between. Her breasts are full and ripe to demonstrate that she is in the prime of her womanhood.

(There is an interesting correlation I would like to make here between maturity and breasts. It is true that not all women have large breasts. It is also true that some women have hardly any breasts at all, and could be described as flat-chested. The latter type, I have noted, tend to be also immature emotionally and intellectually as if they have not only stopped growing physically but on other levels as well. The amount of flat-chested women I have come across who demonstrated this apparent trait is very remarkable. It is as if their physical maturity has been retarded and so they act like immature girls rather than the mature women they should be. The correlation is; lack of breasts (or hardly any) coincides with lack of emotional maturity. Conversely, a full or large chest denotes proper maturity, not only physically but also emotionally. This has nothing to do with age either. A woman I went out with was in her mid-twenties but acted like a little girl. She was so flat-chested she did not need to wear a bra. Whereas a girl I knew at work, who was only nineteen, had rather large breasts and acted as if she was thirty. A real woman has to have breasts, not necessarily large but full, and never false. Implants do not make a real woman. Furthermore, some of the earliest statuettes of the Great Goddess have been unearthed displaying not only a prominent vulva but also large breasts. This was not just an image of the goddess; it was an idealised portrait of how ancient man saw her. It still resonates with us today on the subconscious level thousands of years later.)

As Therion is solar, Babalon is lunar. She reflects his light, but he has no power in himself if he is incapable of giving form to his force, for it would be identical to a man masturbating and spilling his seed on rocky ground, and thus fruitless, for there would be no matrix in which the seed can bury itself, the matrix being the womb which Mother Nature has provided. The same goes for Babalon. She is the shaper of his will but she cannot give it shape without his will. This is possibly why the emerging creatures I saw in the vision were without proper form for the Beast was not present to align them with his will. Hence they appeared as abortive. This is saying on the magical plane; Babalon can give form to force but needs his will to give it shape, or rather to shape it in a proper fashion.

The tree depicted here is the primal tree of Genesis, thus harking back to an earlier epoch. It is the tree that finds its fullest expression in the painting of Nuit. It is replete with a snake.

But this snake is not the Tempter, but rather the risen kundalini of the ophidian cults. Babalon, as the Scarlet Woman *per se*, is the activator of this cosmic force. She is thus identical with Shakti of the Tantrists. She is capable of waking the serpent in the Beast and making it rise up his spine. But it should also be likened to a python, with its darting tongue, perhaps conveying something of its secret use (as in the cults of the obeah). In primitive cults, snakes were used as charmers and would charm the priestess into a magical sleep where she would become active and dynamic on the magical plane.

As this painting is representative of the West, we see the sun is setting on the horizon; it is sinking behind an array of pyramids. This is the City of the Pyramids attributed to the sphere of Binah in the Qabalah.¹¹ To reach the City of the Pyramids one has to cross the Abyss, here represented by the jagged line beneath her with the chasm below suggesting two worlds; the mundane and the divine. Traversing the abyss can only be done by forfeiting all that one has, all that one thinks oneself to be, ultimately all one identifies with, and dropping everything (especially the ego) to get safely to the other side. In Thelema this is symbolised as draining every drop of one's blood in the cup of Babalon; then does one become a true saint, an adept, a Master of the Temple.

On the Tree of Life she is attributed to the sphere of Binah, the third sphere above the Abyss which is the Cosmic Power-zone of the Mother-archetype crowning the left-hand pillar. Its elemental attribution is Water (The Great Sea), which brings to mind the liquid held in her cup. Note, very little water is apparent in this picture; the only sign of water being present is that which is pouring from her hands into her mouth. However, it is also present subliminally in the 'flowing' aspects of the ankhs. They are flowing out from between her legs as if she is a channel or a conduit for the human life-wave to flow through. She reaches up to the heavens (i.e. a higher plane) and brings down to earth (i.e. the mundane plane) in concrete form subtle energies, giving birth to star-souls in physical form. This, then, we can say is the formula of reification proper.

Reification means to materialise, to make manifest, or more basically to 'bring down.' It could be considered each woman is a 'reifier' when she gives birth to a child for she has brought down through the agency of the male, and made physical what was once an astral soul.

¹¹ See Plate 3 for a simple representation of the Tree of Life.

(As a colleague of mine once suggested, Babalon is possibly drinking sperm but in its purest state. That is, it has been refined through some magical act and is now pure force which she materialises through her body thus giving it form. Or quite simply, it may be the veritable elixir of life itself, as if this vision comports a secret formula, a formula that we perhaps have to work out for ourselves.)

Babalon is the apotheosis of the Scarlet Woman, a woman who is free from all societal restrictions and mores, one who knows sex is not sinful but a joy, a celebration of the body, and a glorification of the flesh. The true Scarlet Woman is she who holds her own power and individuality, not dependent on man (as a type of the governor) for she is a governess in her own right. All strong, independent women should take on the role of Babalon. As gateways of the sun, they should become pure vagina. That is, they should see themselves as carriers of the grail; everything else is but subservient to this role. They should be devoid of ego, petty concerns, or anything else that limits their behaviour. When a woman is being penetrated she should shift her consciousness to her loins, feel what is happening inside her and see it as an act of liberation and empowerment. She should also see her womb pouring out its contents on the penis of her partner like a flood of water attempting to extinguish the burning flame. She should become all-water, he should be all-fire. In this way she identifies with Babalon on a macrocosmic scale, and like space itself she should think of herself as a vacuum sucking up his essence into her and taking it unto the highest and offering it as a libation to the gods, purified through the alembic of her body.

As Therion wields the wand of power, Babalon wields the cup of power. Therion's symbol of power is the phallus; Babalon's is the kteis. In human terms, these are the penis and vagina, respectively. But although all men may have penises they are not all embodiments of the Beast. Likewise for women; just because they have vaginas does not make them Babalon. And this is the vital difference, for it is how they are used that elevates them from the mundane to the divine, from the personal to the impersonal. A woman who sleeps around because she is immoral is not the Scarlet Woman type. Nor is the woman who thinks her vagina is precious (as if it were wrought in pure gold and set with real diamonds) and that she is doing the world a big favour by letting people see it, let alone touch it. Nor the type who makes men feel guilty because she has allowed them to touch her there; that type is antithetical to the Scarlet Woman represented by Babalon. The true babalonic type is she who is shameless, free from sin, who

rewards men with her gift. She does not make him feel guilty about it afterwards either, or uses it in the form of emotional blackmail, like when she asks him to do her a favour, promising him that if he should do so he will be rewarded with her body and its holy of holies. That is not a Scarlet Woman but the emotional manipulative type. A true Scarlet Woman has no hang-ups about her genitalia either; she is in fact proud of her possession and will gladly show it off to everyone, not just to loved ones, but to anyone who pays her the slightest compliment, as if to say, 'Look everybody, this is my symbol of power. Isn't it fantastic! Look at it, isn't it great, this magnificent cunt of mine!' If she cannot proudly proclaim such a fact then she will never be a priestess, certainly not of Thelema; she will never be able to take on the god-form of Babalon or allow herself to be used as a vehicle for the reception of forces to flow through her. Like Therion, her kteic-will must be under control of her conscious-will, the two working together in tandem. She should be able to arouse herself, becoming wet just by conscious volition alone, without using her fingers and without any sexual objects being present. Also, as a priestess of the highest order she must be totally absent of ego; any ego operating through the vehicle of her body during the highest rites will vitiate the operation. It will be short-circuited and any power invoked will be dissipated due to the presence of her personality.

As a woman (or goddess incarnate) she must revel in the flesh, loving every aspect of her body, especially her womanhood. She is like unto a groupie who gives herself freely to her favourite band and does not feel bad about it afterwards for she has bestowed upon them a gift that goes beyond value. Or she should be like a porn star who enjoys having sex on screen and getting paid for it and always gives the best performance of her life, yet never fakes it, always totally giving into her natural urges, allowing them to manifest through her body, and knows when to let go so that it can speak its own language. There is also another peculiar faculty she has that marks her out from other women; her secretions. These must be plentiful and so copious they can fill a large bowl. In Tantra the women of the East are revered for this faculty for it is through secretions the Scarlet Woman well and truly manifests, especially at the time of her period. As Therion is solar, Babalon is lunar, but in a physiological sense for her menses are the embodiment of the lunar current and the physical manifestation of her womanhood. She is thus the true Woman of Scarlet.

Thankfully we are seeing more of this type of woman today, one who has thrown off her shackles and chains so that her sexuality can be liberated from its suppressed state. It is this type of

woman who is most suitably equipped for the rite envisioned in Babalon. This can be further substantiated in the fact that more and more women are becoming conscious of their bodies, particularly their vaginas. The current vogue is to make them more attractive by depilating the hair around them, or modifying them in some way, adorning them with jewellery for instance, or re-designing them altogether so that they appear tidy and pleasant to look at, thus making women in themselves feel a lot more comfortable about what they are and who they are.

This is the natural consequence of the reception of the *Book of the Law* which occurred back in 1904. It broke open the seals of womanhood and allowed the repressed woman of the past to discover her new sexuality and live her life on a deeper level. By not restricting herself, the woman of today will become a perfect embodiment of the babalonic type and thus develop her potential to the full. The woman who restricts herself (either through her own insecurities or fears) will never achieve anything. Instead, she will wither and die and find herself at a ripe old age being buried in a grave before she has even lived. Women who do have these insecurities about themselves should seek to redress the balance by working with Babalon and taking on her god-form.

(In the picture Babalon is standing, but a priestess could easily be seated on a throne, perhaps wearing nothing but a long skirt, preferably purple as a sign of royalty, with a jewel-encrusted belt about her waist, and raising her hands to the heavens, imagining she is drinking of some precious fluid, etc.)

She should invoke Babalon often, preferably in her body, meditating on her image. Or she could simply open her legs more often yet without the commensurate guilt-trip afterwards. To align herself more fully with the current, she should fashion a dildo marked with the devices of the Beast and use it in her own private ceremonials, always consecrating it in Her name with her vaginal secretions. She should try to discover the inner woman through an examination and exploration of her body, finding what brings this aspect of herself to the surface and what does not. Her inner woman invariably manifests at the point of orgasm; repeated orgasms will bring her out more fully. Her conscious mind must then integrate the inner woman, thus making her whole. Or she should deliberately go out of her way to do those things her repressed self would never allow, like having sex with complete strangers, walking naked through a crowded park, getting up on stage performing a striptease in front of a conservative audience, etc. She must break her inner taboos, these restrictions which stop her from becoming a proper, full woman. Then she can truly

declaim she is Babalon. The ideal type are forceful women like Courtney Love, Lydia Lunch, Margaret Cameron, etc., who have made a mark in this world, and without the intervention of men.

(Incidentally, we must also here distinguish between the Scarlet Woman of the Bible and Crowley's technical use of that term. A prostitute who charges for her 'services' is not the true babalonic type; she is mistaken if she thinks she is, for that type would give of her body freely. A prostitute is simply a woman who has no other means of earning a proper income and uses her body for money; it is the lowest of the low. Many I have come across I would not touch with a barge pole. Most of them were highly unattractive. I distinctly remember one that offered me her services one night. She looked like a crack whore, had little in the way of breasts, no shapely figure to speak of, was thin as a rake and scrawny looking, but she honestly believed men should pay to sleep with her. She was a typical fallen woman of the Bible type, and is often confused with the Scarlet Woman of Thelema; in actuality they are poles apart. One is a cheap whore, the other a Woman of Power who knows what she wants and how to get it, and will use her body—if necessary—to get the desired result. She is not immoral; it is simply that she has no qualms about her body. Having sex, in her mind, is no different than shaking hands, in the same way that offering her body to someone would be no different than offering them a cup of tea. She is that removed from all inhibitions.)

The Scarlet Woman is a gateway *par excellence* for the incursion of forces from outside our known and recognised spheres. She possesses a vulva, the most natural repository for all cosmic vibrations, as well as a repository of images to be earthed and made animate.

Lastly, the seven vesicas on her belt symbolise her number, for seven is the number of the goddess. It is the number of Ursa Major, the Great Bear, who was worshipped in ancient times as the great goddess Sevekh, the seven being suggested by her name. Sevekh was the first goddess to be venerated, and her symbol, the sickle, is suggestive of her power for she was the divider who split in two through parturition and gave birth to all the gods.



Fig. 4

Essay Four:
Nuit in the North



NUIT

Nuit is the goddess of infinite space. She represents the void, all possibility, the potentiality for creation, etc. All things are manifest in her, for all things manifest through her. She is the unmanifest, the background behind creation, the negative, the Ain of the Kabbalists who represented her above and beyond the Tree of Life, which in itself is a representation of the schema of creation. They did not depict her, for how can you show that which is NOT?

In this depiction, which was actually a series of images unrolling before the mind's eye, rather than just one picture, Nuit was first seen as the vesica (the eye of the void). Out of this manifested the rest of her body as if she were floating in space itself. She appeared from underneath, then brought her hands together and extracted out of the vesica a point of light. This point (Kether/Hadit) was the first to manifest in space as if it were her child. She clasped this and drew it forth out of her womb, but this point stayed its position, for it seemed to be stretched and in doing so became two points, one to either side of it. These then manifested as the second and third sephiroth; Chokmah and Binah. These in themselves were stretched and manifested a further six sephiroth, all in themselves being stretched to produce the last final sephira; Malkuth, the sphere she now holds above her head like a crown. In this way, it explains how manifestation was created out of nothing. Out of the void came a point, a concentration of pure energy (Hadit). This bifurcated and became two, then three, then four, etc., until the whole schema of creation was laid out with finally Malkuth as the Earth, the accumulated result of this series of emanations. Malkuth here does not just imply earth, our earth as we know it, but rather the concretization of a single idea made

manifest in the gross plane we call Earth. Thus the first idea (Kether) is the most subtle, while Malkuth is the most gross. And this comports the whole schema of creation.

I next saw Nuit taking this last sphere (Malkuth) back into herself so that Malkuth became Kether, then became nought, a complete withdrawal of all that had been created, even of Nuit herself for she withdrew back into her womb, disappeared altogether leaving nothing but a void, pure space. Thus the unmanifest became manifest, then became unmanifest again. Metaphysically, this can be rendered as reducing the many to the one to the none. The Hindus have a similar idea of creation and dissolution in that our manifest world was produced through a series of creations and will at the end of time be withdrawn back into itself in what is called *Pralaya*, the Great Withdrawal. This will happen at the end of time when the all becomes the nought.

In the *Book of the Law*, Nuit identifies herself with infinite space. Through her prophet she declares: 'O Nuit, continuous one of Heaven, let it be ever thus; that men speak not of Thee as One but as None; and let them speak not of thee at all, since thou art continuous!' (AL 1:27) Space is, of course, continuous, stretching out into infinity. It is boundless with no fixed circumference, like a circle ever expanding. Whereas Hadit is represented by a point, Nuit is represented by a circle. Thus Hadit is the point within the circle, or as it is portrayed here, the point within the vesica. Just as Earth is surrounded by space, so does Nuit surround this point. Her formula is one of contraction (about a point). His is expansion (to the circumference). As Nuit yearns to unite with Hadit, so too does Hadit desire to unite with Nuit.¹²

When working with either one of them you should come to understand their polar opposites and how they relate to one another. As Hadit, you strive for the infinite. As Nuit, you strive for the finite. If you are Hadit, then you are yearning for Nuit. If Nuit, then you yearn for Hadit. Meditate on this and you will come closer to comprehending both. If you become one with Hadit you become pure energy. If one with Nuit you become infinite, in the sense that the mind seemingly is limitless as if it has been blown out in all directions.

It may seem out of keeping that I have portrayed Nuit here with red hair. This is purely suggestive; for it is associated with fire,

¹² This is borne out in Plate 6 where the middle illustration is of Nut and her brother Geb, the Earth, who desires to unite with his sister, symbolised by his erection. Thus, Hadit desires to unite with Nuit and so annul their division.

especially the heat of her loins, as in the flame-like pubic hair surrounding the vesica, as if there is a boiling cauldron or fiery furnace within. It is in stark contrast to the coldness of space. But it must be remembered, there is in fact a noble truth which says to produce life there must always be two things present; heat and moisture. Out of these two came life, as suggested by the Tree.

(Here I am reminded of the symbol of yang-yin, the ancient Chinese glyph of opposites. When conjoined they form a whole, yet although they are distinct in themselves, the masculine yang has within it a portion of the feminine yin. And likewise for the feminine yin; it contains within itself a portion of the masculine yang. The one cannot exist without the other. This is but the dichotomy of all dualistic thought.)

She is Infinite Space, unmanifest, and the creative potential behind matter or form. This has been rendered where the body of the goddess is behind the Tree, giving the impression that she is behind (or beneath) all of creation. Nuit represents the totality of possibilities, an ocean of infinite potentials prior to form. For as non-manifestation she is formless; it is from her all forms arise and to her they all return eventually.

Yet for Nuit to know herself, she has to give form to force. This she does by issuing forth her rays of light by splitting herself in two. 'For I am divided for love's sake, for the chance of union.' (AL 1:29) That is, she manifests herself to know herself. And it is love that unites her; it is also our love that will take us back to her. By doing so, we become nought, the void, Nuit.



Fig. 5

APPENDICES

APPENDIX ONE

Notes on the Four Quarters

The four quarters, as already discussed in the Introduction, are a reference system for the magician. Each cardinal point should evoke in his mind a set of correspondences as if he was using the system of the Qabalah.

Crowley likened the Qabalah to a filing system where each sphere and path of the Tree has a set of attributes so that should you be working with Yesod, for example, you would think of the moon, silver, the genitalia, sex, dreams, water, etc., and everything else relating to that sphere. He listed all these correspondences in his book *Liber 777*. It is an invaluable book and worth studying, regardless of whether one wishes to work with the Qabalah or not.

The Qabalah is designed to aid the thinking process so when the magician wishes to evoke an elemental from a particular sphere, all he has to do is look up the relevant correspondences and design his ritual accordingly, being surrounded by colours of the sphere, burning the correct incense, using the Divine Names, etc. This should produce a corresponding effect in his psyche, yielding a vision of that elemental.

In the same way, a magician working with the four quarters first chooses which quarter to work with, say the South. He would then select the colour red, the element fire, the god Hadit, the wand as his magical weapon, midday to do the ritual, a hawk as a symbol of that quarter, etc. These are all aids to concentration. Or should he receive an impression from a quarter, say the colour yellow, a dagger, perhaps the smell of mint, etc., he would then know it relates to the East.

On the following page will be found a preliminary table of notable correspondences pertaining to each quarter. These are standard and have been drawn from a wide variety of sources. They are observed in Thelema. However, some thelemic magicians may not agree with all the correspondences.

THE FOUR QUARTERS

TABLE OF THE FOUR QUARTERS

	EAST	SOUTH	WEST	NORTH
THELEMIC TETRAD	Therion	Hadit	Babalon	Nuit
ELEMENTS	Air	Fire	Water	Earth
WEAPONS	Dagger	Wand	Cup	Disk
QUALITIES#1	Lightness	Heat	Dampness	Solidity
QUALITIES#2	Intellect	Desire	Emotion	Intuition
SEX	Masculine	Masculine	Feminine	Feminine
DRIVES	Active-outward	Active-outward	Passive-inward	Passive-inward
TIME OF DAY	Morning	Midday	Evening	Midnight
MOON PHASES	Crescent	Full	Waning	New
COLOURS	Yellow/purple	Red/green	Blue/orange	Gold/black
PLANETS	Mercury	Saturn	Venus	Earth
POWERS	Knowledge	Will	Imagination	Secrecy
HERBS	Mint	Basil	Catnip	Vervain
PLANTS	Pine, mistletoe	Cedar, holly	Elder, grape	Cypress, fern
STARS	Aldebaran	Regulus	Antares	Fomalhaut
ELEMENTALS	Sylphs	Salamanders	Undines	Gnomes
ANIMALS	Eagle	Hawk	Salmon	Snake
NATURE TYPES	Wind, breeze	Flame, lightning	Sea, lake, river	Rock, clay, sand
HUMAN TYPES	Mind	Actions	Emotions	Body
EGYPTIAN GODS	Horus	Set	Nu/Hapi	Ged/Seb
ARCHANGELS	Raphael	Michael	Gabriel	Auriel
ARCH FIENDS	Beelzebub	Lucifer	Hecate	Lilith
SENSES	Smell	Sight	Taste	Touch
AGES	Childhood	Adulthood	Old age	Death
SEASONS	Spring	Summer	Autumn	Winter
MAGIC TYPES	Incense	Candle flame	Holy oil	Salt
MATERIAL	Metal	Wood	Blood	Stone

Needless to say, this list could be continued indefinitely. I have left some lines blank for the inventive magician to add other things. There may be categories he might like to think about. For example: flowers, shapes, body fluids, even sexual positions, etc., as long as he understands the relevance. The whole point of the exercise is to form a chain of associations in the mind, ones that will have a bearing on the rite. They must be meaningful and do not contradict the standard associations.

A quick perusal will demonstrate why the above types are laid out the way they are; e.g. the human body is assigned to the north. Therefore anything that is solid or heavy or tangible, etc., will be relevant to that quarter. By working with each quarter, other associations will become apparent.

APPENDIX TWO

Notes on the Magick Circle

(See Frontispiece and Plate 2 for illustration of the magick circle.)

The magick circle I use is based on the illustration in Crowley's *Book Four*. (See p. 56 of the 1980 edition. It can also be found in *Magick*, edited by H. Beta, p. 50.) The illustration is in black and white. Crowley, however, gives the colours as; (bright) green for the circle and the letters of the names are to be in flaming red. Note that these are the appropriate flashing colours; when concentrating on the circle and then closing the eyes the afterimage should produce the exact opposite as if the colours are reversed. He does not give a colour for the background, but I think a plain neutral colour, like black or white, is perfectly acceptable.

As will be noted, my version differs slightly from Crowley's. First, I have omitted the personal names used by him for his circle. These are 'Perdurabo' and 'Laylah.' The first relates to Crowley's motto in the outer order of the A.:A.:, i.e. the Hermetic Order of the Golden Dawn, and was taken by him when he was a neophyte of that order. The second relates to Leila Waddell, his magical consort at the time of the book's original publication. Needless to say, these are both irrelevant to a modern magician who has no connection with either. As the editor notes, 'It is customary for each Magician to personalize this design after Crowley's example.' (*Magick*, p. 722.) I agree as I believe it would be unwise for any magician working with the 93 Current to adopt it without modifying it to his own advantage. And this is exactly what I have done. Second, I have also omitted the words 'Chaos' and 'Ra-Hoor-Khuit' as I felt they were not necessary. As explained in the intro, when the magician stands at the centre of the circle, after invoking the thelemic tetrad, he is identifying himself with their convergence to a point, which is the result of their union, the child, Ra-Hoor-Khuit, so there is no need to place that name on the circle. He is already that god! Thirdly, the lamps can be placed either outside the circle or on it, perhaps between the

names, to balance out the overall design. Candles, preferably of black wax, in gold candlesticks should be used. The latter, I would say, are far better than brass, but if they prove too expensive, brass ones may be used. Also, it is advisable to have the base shaped in the figure of a five-pointed star (i.e. the pentagram) if you can find any. A quick Google search on the internet may lead you to a suitable supplier. If not, then have them custom made. If this is still not practical then the pentagrams (in bright yellow) can be painted on the circle itself with the candles in plain holders placed on top of them.

(If working with the Qabalah then the number of lamps will be determined by the type of rite involved. If it is lunar, then there should be nine lamps as that is the number of Yesod, and so on. I prefer to ignore the Qabalah and stick to basics. Four is a good number as it suggests harmony and balance; five for the pentagram; six for union, and so on.)

The interior design here is based on what Crowley calls 'The Triangle of the Universe.' It is basically in the shape of the Tau-cross, but inverted. It is divided in ten squares, each one coloured according to the sephira of the Tree of Life it represents. Rather ingeniously, it can be viewed as an altar which has been flattened out as if it was like a cardboard box. When folded up it forms a double cube.

As Crowley writes, 'The Tau and the Circle together make one form of the Rosy Cross, the uniting of subject and object which is the Great Work.' (Ibid., p. 51.) They can also be likened to the lingam and yoni of Tantrism, the object of which is to unite both to achieve cosmic transcendence. But really we need not use the language of the East here as we have our own apt symbols; Nuit and Hadit. As stated above, their union results in the child Ra-Hoor-Khuit, which is the magician himself.

Adjacent to the Tau-cross are placed three diamonds (again said to indicate the yoni). They are of the following colours; the top one is purple, the one to the right emerald, and the one to the left orange.

As for the dimensions of the circle, this is best left to the magician himself. Crowley states that it should not be so large that the magician has to traverse long distances, or so small that it cramps his movement. It is obviously dependent on the space available. Ideally, the radius should be about five feet or less so that when one stands in the centre and does the projection of Horus sign with the right foot stretched forward and the arms flung out full, the tips of the fingers will be near the perimeter of the circle.

Yet, having said that, the size of the circle may also be dependent on the size of the altar. This should be level with the waist. Then half that height will be equal to the side of one cube (as the altar is two cubes, one on top of the other). The side will then determine the square base of the Tau-cross. This should be equal so that when the altar stands on the square of Malkuth (the cross-sectioned one of four colours) it covers the whole of that square.

The pentagrams, when visualised, should be hanging in the air perfectly perpendicular to the circle on the floor. Their centres should be approximately level with the eyes and must be still and in blazing white (or the colours of the elements when those are invoked). On the walls are positioned the four symbols of the elements for each quarter. I use my own paintings (see the plates included here) since they represent both an element and a thelemic deity. As they did not wholly originate from me, as I have explained in the intro, they are of universal application and can be used by any thelemic magician. He may wish to copy them or paint his own versions. Or it may be that the magician would prefer to use a more personalised representation instead. Either way they should be in keeping with the symbolism of each quarter. A little meditation on each will reveal all the necessary relevant associations.

REFERENCES

I have purposely kept references to other sources to an absolute minimum, but anyone wishing to pursue their own studies should consult the following:

Crowley, Aleister, *Book 4* (ed. Israel Regardie), Samuel Weiser, York Beach, 1980. This is a modern reprint. It can also be found in *Magick*.

———, *The Book of the Law, Liber AL vel Legis, Centennial Edition*, Weiser Books, Boston/York Beach, 2004. A very nice edition of the bible of Thelema. There are others available but I prefer this one. It conforms to the stipulation of including a facsimile of the handwritten MS of the text, and full colour plates of the Stele of Revealing. No true Thelemite should be without it. I have abbreviated *The Book of the Law* in the text as *AL*, as is customary.

———, *The Book of Lies*, Samuel Weiser, York Beach, 1980. A reprint of an intriguing book designed to make one think laterally. Contains the Star Ruby (ch. 25), a reworking of the Lesser Banishing Ritual.

———, *Magick* (eds. John Symonds and Kenneth Grant), Routledge & Kegan Paul, London, 1979. This comprises *Book Four* and his *Magick in Theory & Practice*.

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———, *The Law is for All* (ed. Israel Regardie), Falcon Press, Phoenix, 1983. An extended commentary by Crowley on *AL*.

Denning, Melitta & Osborne Phillips, *The Magical Philosophy, Book V, Mysteria Magica*, Llewellyn, St. Paul, 1981. Issued in 5 parts, this last volume is the only one of practical use. It may be rather twee for most but at least they acknowledge Crowley's influence on modern magick.

King, Francis & Stephen Skinner, *Techniques of High Magic*, Affinity Publishing, London, 1997 (reprint of 1976 edition). A practical primer on various aspects, rehashing old techniques.

Lange, Jon, *Celebration*, CreateSpace, 2014. Unpublished till last year, it is a novel based on thelemic philosophy first written in 1990.

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———, *The Complete Golden Dawn System of Magic*, Falcon Press, Phoenix, 1984. As noted in my intro, now rather dated. Should only be regarded as laying the foundations for more advanced workings. For beginners who need to start somewhere.

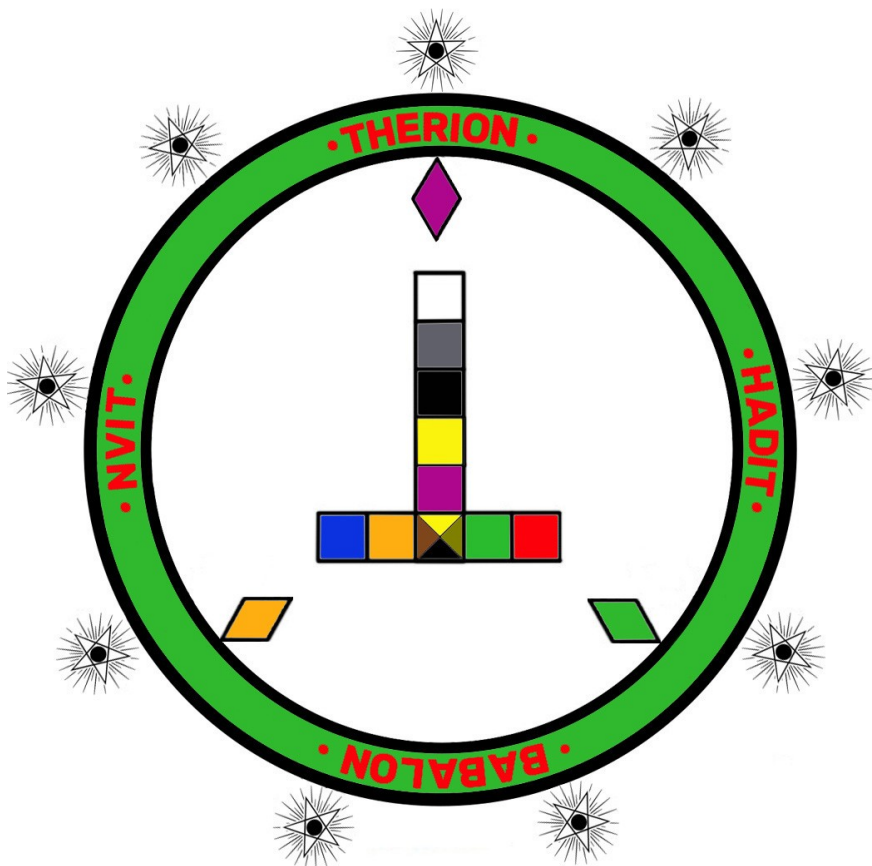
———, *Foundations of Practical Magic*, Aquarian Press, Wellingborough, 1979. A practical course in the elements of magic.

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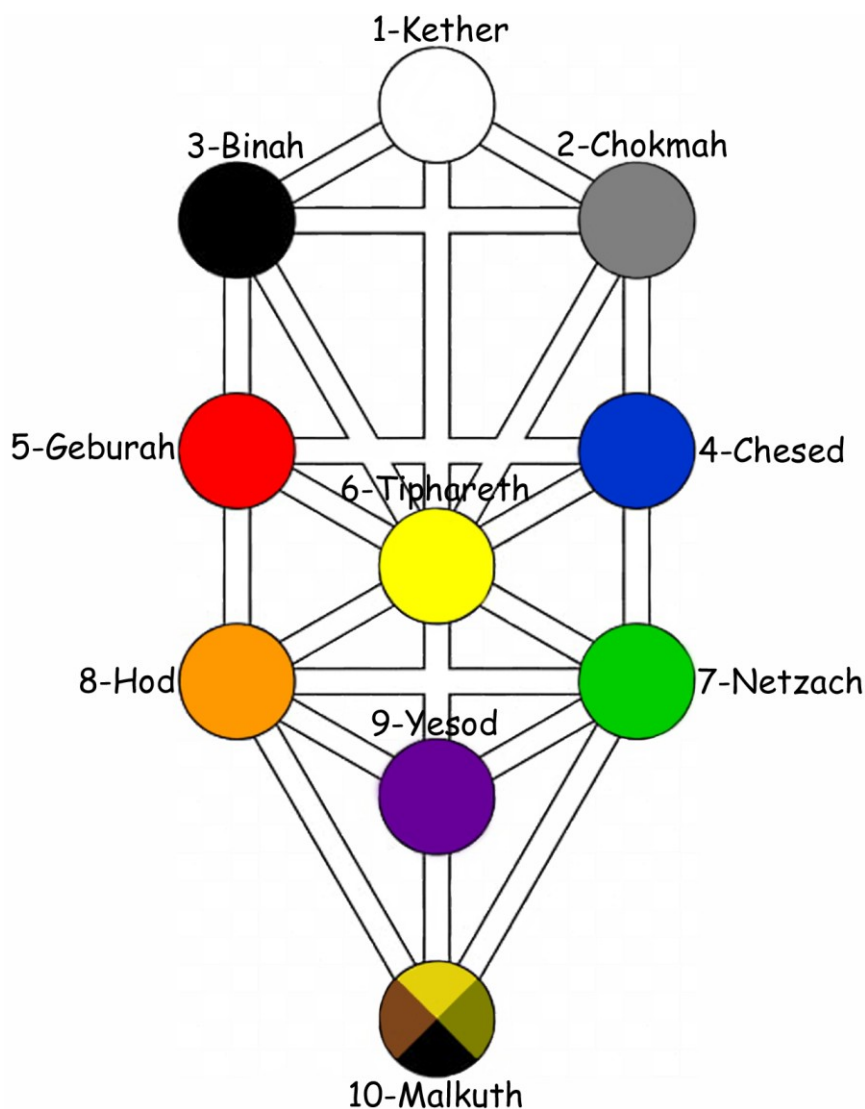
PLATES



1. The Magician giving sign of Harpocrates



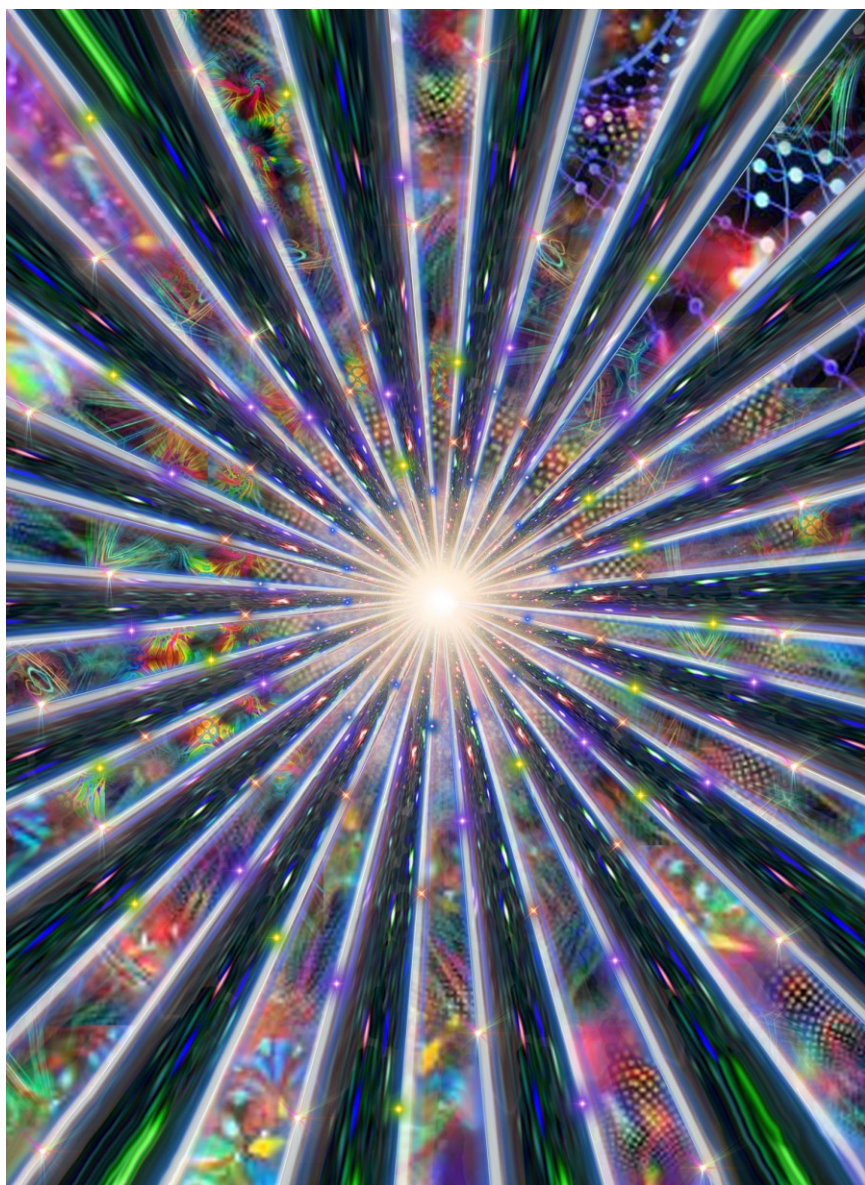
2. The Magick Circle
(Compare the Tau-cross arrangement with next plate)



3. The Qabalistic Tree of Life
 (Compare with previous plate and the colour schema of the Sephiroth)



4. Nuit (modern interpretation with Hadit as Winged Globe)



5. Hadit, in all his glory



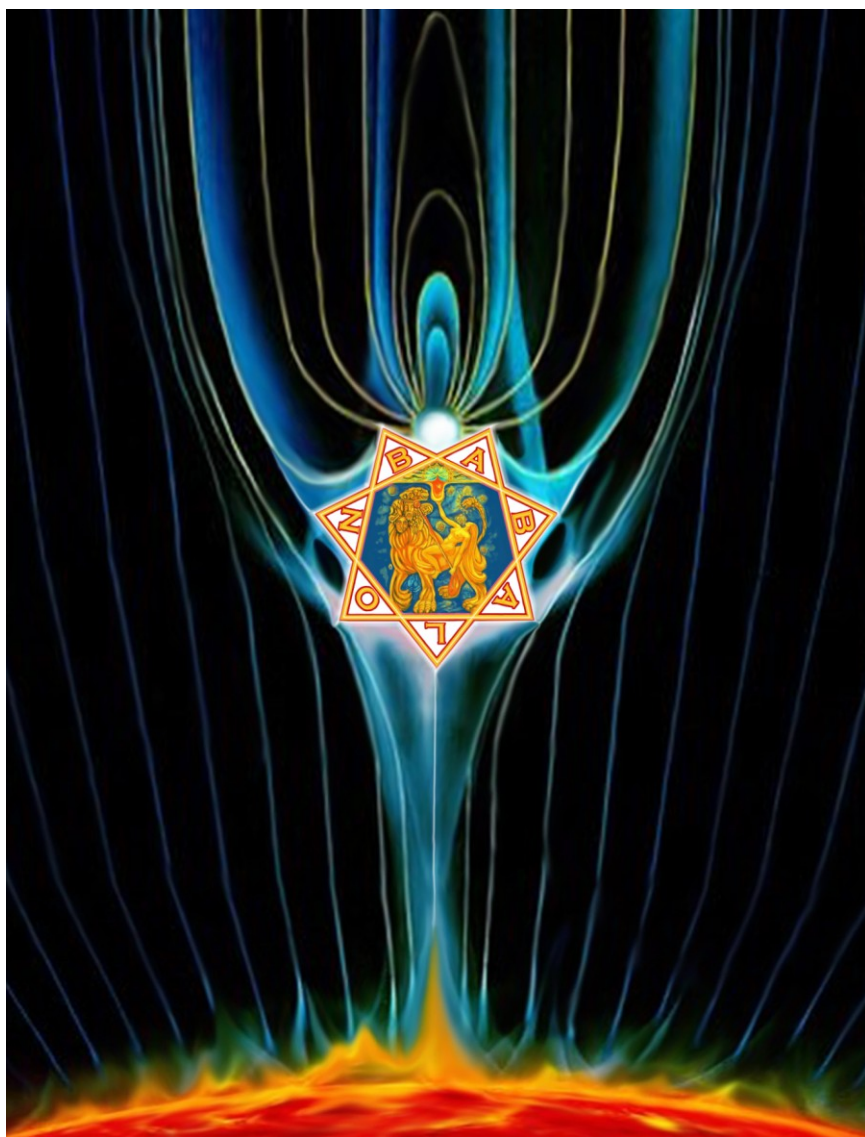
6. Traditional and stylised representations of the sky goddess, Nut



7. Traditional and stylised representations of the sky god, Behdety



8. Hadit as the Fire Snake/Kundalini/Ophidian Current



**9. Stylised representation of the goddess Babalon
(Based on Atu 11, *Lust*, designed by Crowley)**



**10. Sherilyn Fenn taking on the Babalonic posture
(Compare with the plate for Water/West)
(A still from the film *Boxing Helena*, 1993, directed by Jennifer Lynch)**



**11. Sherilyn Fenn as nude centrefold for *Playboy*, December 1990
(Compare with the plate for Earth/North)**



12. Crowley's *The Aeon*, Atu 20
(Note all the major Thelemic deities are resumed in this one card)